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真義大觀

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真義大觀

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SELECTED RELICS

of JAPANESE ART

Vol. IX.

EDITED BY S. TAJIMA.

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PUBLISHED

BY

NIPPON SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1903.

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SELECTED RELICS

of

JAPANESE ART

Vol. IX.

EDITED BY S. TAJIMA.

大正美術全集

第九卷

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

ZENKYOKU, KENNINJI, SHIMOKAWA

KIOTO, JAPAN.

1908

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帝室御物

群鶏及群貝圖(絹本着色)

伊藤若冲筆

三十幅中の二幅

(各竪四尺七寸九分、横二尺六寸五分) (帝室博物館陳列)

茲に謹載する伊藤若冲の群鶏及び群貝圖二幅は、第二冊に掲げたる蘆雁及蓮魚圖と同じく三十幅對中の物なり、此幅元と京都相國寺の寶什なりしが、今は帝室の御所藏に歸せり、若冲の畫の世に傳はるもの甚だ多しと雖も、其一代の技倆を代表するに足る可き大傑作は此三十幅を措て他に覓む可らざるなり、就中此畫は筆勢頗る奇逸、設色甚だ鮮麗にして能く群鶏の姿態を盡し、又巧みに群貝の眞趣を描けり、是れ夫の徒らに舊套に泥み、古人の糟粕を甘しとする凡庸畫師の夢想にだも及ばざる所にして、若冲が獨擅の妙處なり、傳へ云ふ、若冲一口大に感悟する所あり、其平生模寫せる粉本を燒盡して、別に寫生の一派を創し、更に新機軸を出せり、而して筆を下すや、先づ鶏より始むと、其事跡酷だ清の周覽字は元覽、花鳥畫を以て名ありに類す、周覽若かりし時一日、其嘗て描寫せる古圖稿本を取り、盡く之を焚きて曰く、畫は須らく手眼より出づ可し、何ぞ前人の蹤を追はんやと、畫く毎に花に對して寫生せりと、若冲が翎毛花卉を畫くに妙を得て、其盛名を一世に馳せ、其美を千秋に傳ふるもの、亦唯、此一大發憤に因由すと云ふ可し。

COCKS AND SHELLFISH.

(Two of a set of thirty Kakemono, coloured; each, 4 feet 8 inches by 2 feet 6 $\frac{2}{3}$ inches.)

BY JAKUCHÛ ITÔ.

OWNED BY THE IMPERIAL HOUSEHOLD.

(COLLOTYPE.)

These pictures of cocks and shellfish, by **Jakuchû Itô**, form part of a set of thirty altogether, to which belongs 'Gan, and Ayu in a Lotus Pond,' reproduced in Vol. II. They were originally the property of the temple, Shôkokuji, Kyôto, but have lately been presented to the Imperial Household. Many of the productions of our artist have come down to us, but there is no other besides this set on such a large scale and so carefully treated. A variety of cocks and hens and many different species of shellfish are brought together and minutely depicted on each canvas. These serve as the best of material for the study of the work of Jakuchû, and of the Japanese school of realists. Tradition tells us that he burnt up all his albums containing copies of the model paintings by the older masters, and turned his attention to studies from life, in which field of art he created an original style. It is said that he was selling cabbages in the street of Nishi-no-tôin, Kyôto, in his youth; but his genius eventually brought him to the position of a great artist.





藥師如來木像 傳止利佛師作

(身長三尺八寸)

大和國眞言宗法輪寺藏

法輪寺は著名なる法隆寺の北八町の處に在り、今は眞言宗に屬せり、其草創の年代に就きては諸説區々たれども、或一説には推古天皇の御宇西暦五九三年―六二八年山背大兄王の建立する所にし、七堂伽藍全備し、建立のさま宛然法隆寺の如くなりしも、其後兵亂等の災に罹り遂に荒廢に歸するに至れりと云へり、其境内に現在する三層の塔婆は當代の遺物として大に建築家の注目を惹き、また金堂内に安置せる佛像中には正しく當時の製作と覺しきものあり、茲に掲ぐる藥師如來木像の如き即ち其一なり、今此像の緣起を釋ぬるに、山背大兄王の妃春米女王懷胎せられし時、醫王善逝に難産の苦痛を除かんことを祈られしに、紫雲起りて樟樹の上に躡き、夜中頻りに光明を放ち、虚空に聲ありて、藥師如來の像を造る可しと告ぐ、よりに當時の名匠鳥佛師に命じ、其樟木を以て此像を造らしめけるに、妃忽ち三島女王を安産せられしと云ふ、是れ固より深く信するに足らざるの説なれども、亦以て考證の志料に供す可し、今其様式手法材質等を取つて、之を法隆寺金堂内に安置せる藥師如來釋迦牟尼佛(第一冊掲載)、四天王(第四冊掲載)等の諸像に徴し、又夢殿の觀世音及び中宮寺の如意輪觀世音(第三冊所載)等によりて稽へ、更に又同一の堂内に安置せる虚空藏菩薩木像(第八冊を看よ)に就て之を鑒するに、推古時代の佛像なりと言ふに難からず、但し此像は法隆寺の諸像に比して其製作聊か劣るの感なきにあらずと雖も、果して當代の遺品とせば、藝術史上頗る尊重す可きのたること何人も異論なき所なる可し。

藥師如來のことは前冊既に屢述べたり、就て參看せらる可し。

WOODEN IMAGE OF BUDDHA BHESHAJYA-GURU.

(3 feet 5 $\frac{7}{8}$ inches in height.)

SAID TO BE BY TORI.

OWNED BY THE TEMPLE, HÔRINJI, YAMATO.

(COLLOTYPE.)

Hôrinji is a temple at a distance of about half a mile to the northward from Hôryûji, another temple famous for its old buildings. According to tradition, Hôrinji was built by Prince Yamashiro-no-Oyé, in the reign of Empress Suiko (593-628), and was formerly as large an establishment as Hôryûji is at the present time, having been completely equipped with all the requisite principal and accessory buildings, but, in a conflagration which subsequently occurred, it was practically destroyed. There still exists, however, a three-storied pagoda in the temple grounds, which is greatly admired by architects as an example of antique buildings; and moreover, there are extant in the Kondô, the central hall, several images of Buddhas, which are valuable relics of olden time. The wooden Bhesha-jya-guru, here reproduced, is one of them. According to tradition, the Princess of Yamashiro-no-Oyé, having been inspired by Buddha once upon a time, ordered **Tori**, an eminent artist of that period, to carve an image of Bhesha-jya-guru, and the original of our picture was made. We do not know whether this tradition is true or not, but when we compare this image with those of the same Buddha, of Śakyamuni (see Vol. I.), of the Four Mâhârajas of Heaven (see Vol. IV.), of Avalokiteśvara, in the Yumedono of Hôryûji, and also of Cakravatî-cintâ-maṇi Avalokiteśvara, of Chûgûji (see Vol. III.), etc., and examine closely the quality of the wood and the method of handling the knife, we are disposed to attribute this one to the Suiko period without any hesitation. Although the present image is rather inferior to the others mentioned, yet it is probably one of the oldest pieces of that kind of sculpture in our country, and is, therefore, a very precious relic in the history of Japanese art.



乾闥婆王及五部淨乾漆像 傳問答師作

一、乾闥婆王 (身長四尺九寸)

二、五部淨 (半身長一尺六寸)

奈良法相宗大本山興福寺藏

茲に掲ぐる二個の乾漆像は八部衆中の二體にして、一は乾闥婆王、他は五部淨と稱するものなり。八部衆は梵天、帝釋、四天王等と共に釋迦牟尼佛説法の道場を翊衛するものにして、天、龍、夜叉、乾闥婆、阿修羅、迦樓羅、緊那羅、摩睺羅の八鬼神即ち是れなり。乾闥婆は帝釋天の樂神にして、須彌山の南金剛窟に住し、帝釋天が樂を作さんと欲する時は即ち上天すと云ふ。五部淨に至りては、其名八部衆中に見えず、是れ或は觀音の二十八部衆の一ならんか、而して乾闥婆王亦時に二十八部衆に列すること、猶沙羯羅王、散脂大將、畢婆迦羅王等と同じきを見れば、此八部衆は夫の二十八部衆を誤り傳へたるものにはあらざるか。

興福寺の流記、御藍記及び由來記等に依るに、此八部衆は天平六年(西暦七三四年)光明皇后御母橘夫人の爲めに造營せられし同寺西金堂今は其廢址を存するのみに安置ありしものにて、もと額安寺の古像なりと云ふ。額安寺は大和の熊凝山に在り、因りて昔時は熊凝精舍とも稱せり。聖德太子(西暦五七三年―六二二年)の創始にして、道慈律師(天平十六年即ち西暦七四四年七十餘歳にて寂す)の紹興せる所なれば、興福寺の西金堂よりも古刹なること言ふを俟たず、されば西金堂創立の當時、額安寺より之を移安したるものならんか、兎に角に此像は天平寶字年代(西暦七五七年―七六四年)既に西金堂に安置せられ、而して貞永元年(西暦一二三二年)大佛師寺主藏慶幸等之を修葺したること舊記に見え、其由來頗る顯著なるのみならず、姿態に容貌に能く寫生の妙を現はし、神采奕々人に迫るの感あらしめたる如き、精技妙工殆んど他に比儔す可きなし、而して五部淨の下部半身太しく損失したるは頗る惜む可し。雖も却てこれによりて其製作法の如何を窺ひ得べく、當時の技術の進歩を徴知す可き好材料なりと謂ふ可し。

LACQUER IMAGES OF GANDHARVA AND GOBUJÔ.

I. GANDHARVA (4 feet 10¾ inches in height).

II. GOBUJÔ (1 foot 7 inches in height).

SAID TO BE BY MONTÔSHI.

OWNED BY THE TEMPLE, KÔFUKUJI, NARA.

(COLLOTYPE.)

The two lacquer images here reproduced are said to represent two of the eight classes of demons. Gandharva is supposed to be a heavenly musician belonging to the retinue of Sakra (Indra); but as to Gobujô, we are at present unable to explain what he is, for his name is not found among the eight classes of demons. According to some old and reliable records, these images originally belonged to a temple, called Gakuanji, in Yamato, which was built by Prince Shôtoku (573-622); but they were afterwards removed to the West Kondô (now ruined) of Kôfukuji, which was founded by Empress Kômyô, in 734. We know, from another source, that these images were in the West Kondô in the Tempyô-hôji period (757-764) and that they were repaired by Keikô, a Dai-Busshi. The ornamental design and its colouring, the skilful finish, the faces, and the bodies indicating the exactness of a life-copy:—all these show the unequalled workmanship of the Tempyô period (8th century) of Japanese art. The under portion of the body of Gobujô is so much injured that it is difficult to reproduce it here; but we can ascertain, from the half-broken specimen, the old method of making a lacquered image. We know next to nothing of **Montôshi**, to whom these images are attributed.

車上燃燈，而後轉以紅油，則更明。

[illegible]

續江蘇縣志卷六

（半良貝一只六七）

一、**論國體王**
(良辰四只武世)

葬園墓主又正楷銘葬新翁

世間菩薩

LACQUER IMAGES OF GANDHARVA AND GORULO

I. GANDHARVA (4 feet 10½ inches in height).

II. GORUJÔ (1 foot 7 inches in height).

SAID TO BE BY MONTGOMERY.

OWNED BY THE TEMPLE, KÔTUKULI, NARA.

(COLLOTYPE.)

The two lacquer images here reproduced are said to represent two of the eight classes of demons (Gobujō) which were worshipped by the Emperor Shōmu (729-735) in the eighth century. The image on the left is supposed to be a heavenly musician belonging to the retinue of Sakari (Indra); but as to Gobujō, we are at present unable to explain what he is, for his name is not found among the eight classes of demons. According to some old and reliable records, these images originally belonged to a temple, called Gakuraji, in Yamato, which was built by Prince Shōtoku (573-628); but they were afterwards removed to the West Kōndō (now ruined) of Kōfukuji, which was founded by Empress Kōmyō, in 734. We know, from another source, that these images were in the West Kōndō in the Tempyō-hōji period (727-744) and that they were repaired by Keikō, a ten-i-nashi. The ornamental design and its coloring, the skilful finish, the faces, and the bodies indicating the exactness of a life-copy:—all these show the unequalled workmanship of the Tempyō period (8th century) of Japanese art. The under portion of the body of Gobujō is so much injured that it is difficult to reproduce it here; but we can ascertain, from the half-broken specimen, the old method of making a lacquered image. We know next to nothing of *Wakōshi*, to whom these images are attributed.





寶光虛空藏菩薩木像

作者不詳

五大虛空藏菩薩五體中の一體

(身長三尺三寸)

山城國高雄眞言宗神護寺藏

寶光虛空藏菩薩のことは第一冊五大虛空藏菩薩木像の説明中に詳述したる如く、富貴智慧等を與ふるを其本願とし、身相は青色にして、左手に鉤を執り、右手に大光明を放てる三辨寶を持すと云ふ、茲に出す像も其右手に三辨寶を持したること其手相によりて之を知るを得れども、何れの頃にか之を失したるものなる可し、是等五大虛空藏の五體は寺傳には弘法大師寶龜五年―承和二年即ち西暦七七四年―八三五年の作なりと云ひ、三代實錄には眞濟僧正之を造りて五重寶塔(一説には多寶塔とも云ひ又は一重寶塔院とも云へり)に安置し、春秋永く法會を設けて國家を鎮護すと記せり、元亨釋書及び本朝高僧傳等の諸書又同意味の文を載せたり、眞濟姓は紀氏、延暦十九年西暦八〇〇年(京都に生る幼にして出家し、弘法大師に從て密法を受け、二十五歳にして既に傳法阿闍梨と爲る、後高尾の峰に入り、山を下らざること十二年、嵯峨天皇其苦行を聞召し、内供奉十禪師と爲す、承和の初勅を奉じて入唐す、中途船舶破れ辛うじて歸るを得たり、文德天皇亦深く師に歸依し給へり、師、權少僧都より權大僧都を経て僧正に至り、貞觀二年(西暦八六〇年)二月廿五日、六十一歳にて寂す、師は紀僧正と稱せられ、弘法大師の十大弟子中其稱首たりしと云ふ、此像果して此大徳の作なりとせば、所謂弘仁時代(西暦第九世紀の初)の遺品なるに相違なけれども、其彫法様式より見れば、多少藤原時代(西暦第九世紀の後半より第十二世紀の終に至る)の趣致を認めざるにあらず、且つ近衛天皇の久安五年(西暦一一四九年)神護寺の焼失したるを思へば、是れ果して當初の像なりや否や頗る疑なきを得ず、然れども仔細に此像を點檢すれば、處々に焼痕を認め、嘗て火災に罹りたるの證跡あり、又神護寺の舊記に朱雀天皇(西暦九三一年―九四六年)同寺に臨幸ありし時、五大虛空藏像の彩色を修理したる由を記せるを以て見れば、之を弘仁時代の物と見るの外なからんか、とまれ其製作の優美なる、此種の彫刻中希れに見る所なり

WOODEN IMAGE OF THE SAINT ÂKÂŚA-GARBHA.

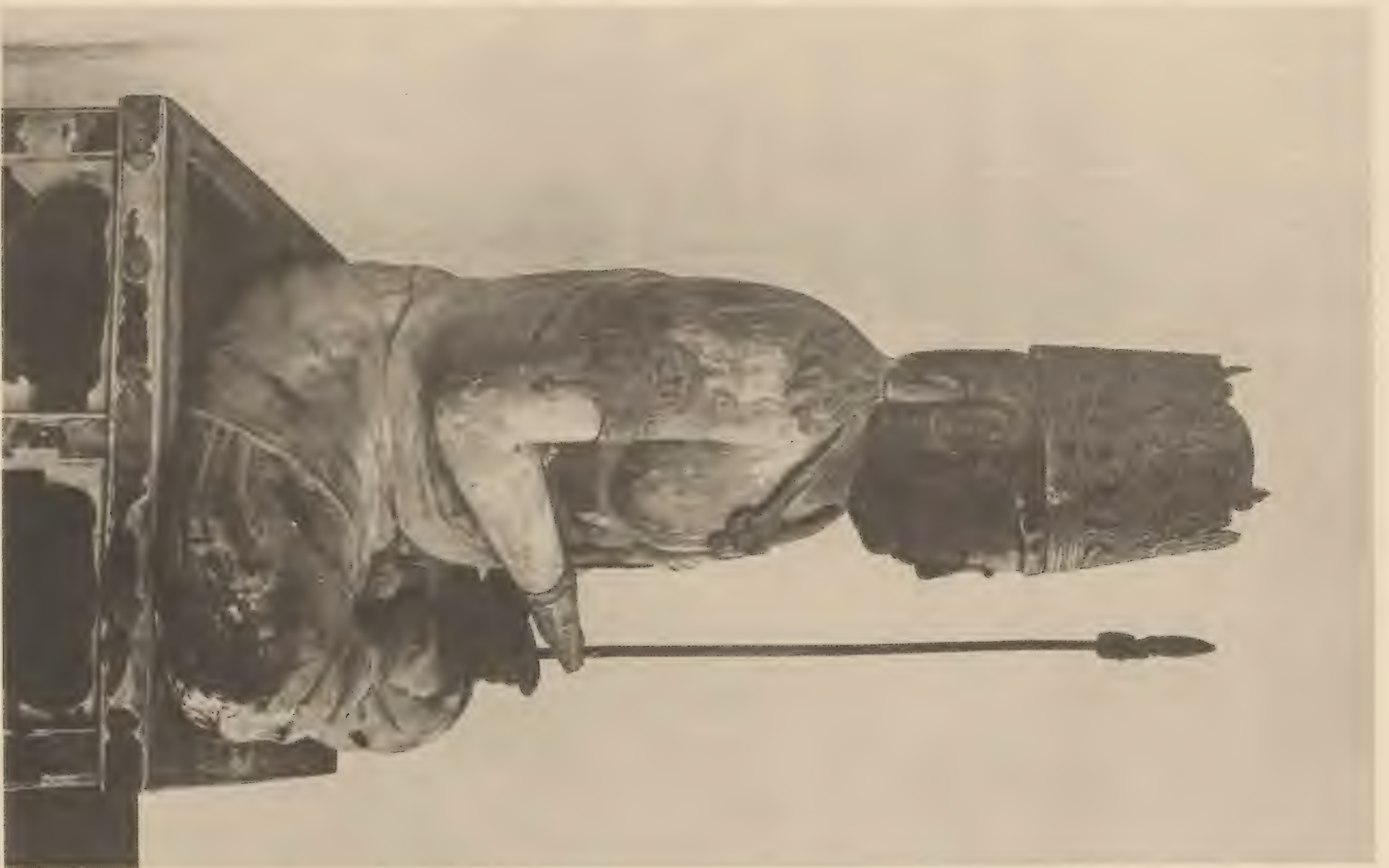
(3 feet 3¾ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, JINGOJI, YAMASHIRO.

(COLLOTYPE.)

To the Bodhi-sattva Âkâśa-garbha we have referred in the note to the five Âkâśa-garbha given in Vol. I. He is generally represented as blue in colour, with a spear in his left hand and a representation of the three jewels ('Triratna,' an emblem of trinity) in his right. The present statue seems to have had the 'Triratna' in its hand, but it is now lost. As to the artist, traditions differ: one attributes it to Kôbô Daishi (774-835) while another assigns it to Shinsai Sôjô. The latter was a pupil of the former, and went to China by Imperial command in search of the Law, but greatly to his regret he met with shipwreck and came back to Japan without attaining his object. He died in 860, aged sixty-one. Both traditions may be altogether wrong; for if we are not mistaken, the image displays a trace of the influence of the Fujiwara period (from the latter half of the 9th century to the end of the 12th) in its method of carving, in its design, and in its taste. The temple, Jingoji, where the image is deposited, was destroyed by fire in 1149, and we are not certain whether this figure is the original or not: but we see on it some signs of its having been charred; and, besides, we read in the old records of the temple, that when Emperor Shujaku (931-946) visited the temple, the image had been repaired. If this be so, it has to be referred to the Kônin period (beginning of the 9th century); and the traditions above mentioned would seem, after all, to point to an historical fact. It is an excellent specimen of wood-carving, and it is very difficult to find such as this, even in old temples of Japan.



枕本尊文殊菩薩木像 作者不詳

(厨子高四寸七分)

紀伊國高野山眞言宗遍明院藏

本像は、弘法大師(寶龜五年—承和二年即ち西暦七七四年—八三五年)の作と傳へらる、枕本尊なり、枕本尊とは常に信者の座邊に安置して崇敬祈念する持佛の謂なる可し、さて厨子の中央に在りて獅子に乘れるものは即ち文殊菩薩にして、其左方の僧形は覺愛三藏合掌せるは善財童子、右方の巖上に立てるは梵天、其下に在りて獅子の綱を執る勢を爲せるは子闍王にして、いづれも文殊の眷屬なり、是等の像は皆厨子と共に一材を以て彫り成せるものにして、其刀法精緻巧妙を極め、而も纖弱繁瑣の弊に陥らず、而して文殊及び各眷屬の容貌姿態よく個々の精神相好を表現せるのみならず、獅子の如きは普通の古彫刻に於て見るものと頗る其趣を異にし、無畏獨歩の威風凜凜として四邊を拂ふの概あり、加ふるに文殊の背後に彫出せる唐草の如き優美高雅の致に富み、其手訣の非凡なる、寔に嘆賞す可き名品なり、然れども之を大師當時の作なりとするは聊か疑なき能はず、恐らくは一層新しき時代の物なる可し、只、憾むらくは之が徵證に資す可き好材料なく、明かに其年代を斷定するを得ざること、を、由來本邦此種の彫刻を傳ふること極めて尠し、即ち夫の安藝の嚴島神社及び金剛峯寺の枕本尊等と共に希有の重寶と稱す可し

WOODEN IMAGE OF THE SAINT MAÑJUŚRÎ: AND SHRINE.

(Height of the Shrine, 5¾ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HENMYÔ-IN, KÔYASAN, KI-I.

(COLLOTYPE.)

This portable shrine with the images of Mañjuśrî, et als., is said to have been carved by Kôbô Daishi (774-835). It is a small hand-shrine and is generally known as *Makura Honzon* ('The Pillow Saint'); it is cut out of one piece of wood, split into three parts. In the centre sits the saint, Mañjuśrî, on a lion's back; to his left stands the priest Kakuai (Hsio-ai), and under the latter is Zenzai (Shan-tsai), a youth; on the right-hand side stands Brahmâ, the god, above and the king of Kustana (Khoten) below. The delicate and skilful carving, without falling into awkwardness, has brought out all the individual characteristics of the respective personages with wonderful fidelity. The lion, too, is quite different from those we usually see in ancient carvings, and much superior to them; while the design of a vine at the back of the central saint is, especially, very finely executed. From all this, we do think it right to attribute the shrine to Kôbô Daishi, although it is rather of a later origin. At present, we have no means of ascertaining the history of this excellent piece of sculpture, yet we do not hesitate to remark here that it holds an equal position in its workmanship with the *Makura Honzon* at Itsukushima, of Aki province, and with that of Kongôbuji on Kôyasan (see Vol. VIII.).

其の正實を辨す可し

夫の定邊の蠟島幡重及び金剛峯寺の林本尊等と共に
ること由來本此種之類を辨ふることを極めて難し
ることを可き資料を得るに其半の難定するを計り
とくは一層難しき如きの可し只、難むとくは之を蠟
島と云ふ大佛當部の子なりとするは難かき能はず、恐
るに富み其手指の非凡なるを以て難を可き各品なり、然
るに加ふるに文殊の背に懸る草の如き蠟島高麗の
蠟島異にし無畏蠟島之風風然として四邊を飾るの蠟
島を幡子の如き普通の古風刻に於て見るものと頗る其
谷谷風の容態姿態よく圓々の輪廓相を奏するものと
蠟島妙を蠟島而も蠟島蠟島の響に留らずにして文殊
青銅子と共に一林を以て蠟島如きものとにして其
を土に立てるは梵天其下に在りて幡子の蠟島を飾
して其式式の僧衣を蠟島三蠟合掌するは善財童子
幡子の中央に在りて幡子に乗るものなり、又、善
善の蠟島に安置して崇徳を念するは佛の體なる可し
八三正平の半と稱へるは、林本尊なり、林本尊と
本尊は、其大佛寶龜正平一承和二年明と西暦一四
年

綿母國高麗山真言宗蓮明親藏

（幡子圖の寸法）

林本尊文殊菩薩木彫 作善不詳

WOODEN IMAGE OF THE SAINT MAÑJUŚRĪ: AND SHRINE

(Height of the Shrine, 27 inches)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE HENMYŌ-IN, KŌYASAN, KII.

(COLLOTYPE)

This portable shrine with the images of Mañjuśrī, et al., is said to have been carved by Kōbō Daishi (774-832). It is a small hand-shrine and is generally known as *Myōwa Honzon* ('The Willow Saint'); it is cut out of one piece of wood, split into three parts. In the centre sits the saint, Mañjuśrī, on a lion's back; to his left stands the priest Kakui (Ishio-ai), and under the latter is *Nanzai* (Shan-tsai), a youth; on the right-hand side stands *Ishana*, the god, above and the king of *Kustana* (Khoten) below. The delicate and skilful carving, without falling into awkwardness, has brought out all the individual characteristics of the respective personages with wonderful fidelity. The lion, too, is quite different from those we usually see in ancient carvings, and much superior to them; while the design of a vine at the back of the central saint is, especially, very finely executed. From all this, we do think it right to attribute the shrine to Kōbō Daishi, although it is rather of a later origin. At present, we have no means of ascertaining the history of this excellent piece of sculpture, yet we do not hesitate to remark here that it holds an equal position in its workmanship with the *Myōwa Honzon* at *Iseku-shima*, of *Aki* province, and with that of *Kongōbunji* on *Kōyasan* (see Vol. VIII).



釋迦如來木像 傳定朝作

(身長三尺五寸五分)

奈良法相宗大本山興福寺藏

興福寺の北圓堂は養老五年(西曆七二一年)右大臣長屋王が元明元正二帝の勅を奉じ、右大臣藤原不比等の追福の爲めに創建したるものなり、其後數次の火災に罹り、今の堂宇は永承三年(西曆一〇四八年)に再建したるものにして、寺中最古の建築なりとす、茲に掲ぐる釋迦如來の木像は即ち此堂に安置せられ、古來定朝の作と傳ふるものなり、定朝は康尙の男にして、治安二年(西曆一〇二二年)法橋に敍せられ、永承三年更に法眼となる、佛像彫刻の名人にして、大佛師の祖と稱せられ、夫の有名なる運慶、湛慶等の如き、皆定朝の系統を嗣ぎたるものなり、此像果して定朝の作なりや否や、傳來の外別に證據の徵す可きなけれども、面貌姿態の端嚴殊妙にして、天衣彫刻の穩健なる能く、百代の教主たる釋迦牟尼佛が說法度生せる風丰を寫出し、刀法至妙なり、眞に尊重す可きの靈像と云ふ可し

WOODEN IMAGE OF ŚÂKYAMUNI.

(3 feet 6¾ inches in height).

SAID TO BE BY JÔCHÔ.

OWNED BY THE TEMPLE, KÔFUKU-JI, NARA.

(COLLOTYPE.)

The first Hoku-endô of Kôfukuji was built upon Imperial command by Prince Nagaya in 721, but the structure has often been destroyed by fire; the present hall having been erected in 1048. The wooden image here reproduced was placed in that hall: the original was attributed to **Jôchô**, the founder of Dai-Busshi ('The Great Buddhist Sculptor'), who flourished in the beginning of the 11th century. We see, at the present time, no means of ascertaining the authorship other than the tradition. As the carving displays the touch of a master hand in the face, the robe, and all the other details, the dignity of the great reformer of Indian religious thought is fully brought out by the artist's rare technical skill. There is, therefore, sufficient ground for believing that it is the production of an eminent hand.



五髻文殊菩薩畫像(絹本着色) 傳僧珍海筆

(竪三尺三寸一分、横一尺四寸三分)

紀伊國高野山眞言宗無量壽院藏

五髻文殊菩薩のことは第二冊五髻文殊渡海圖の説明に於てこれを述べたり又珍海は該説明中にも記せる如く藤原基光の子にして東南院の覺樹に従ひて華嚴法相因明を研究し又三寶院の定海に就いて密教の祕奥を受け東大寺の已講となりし人なり席に登るや談鋒峻拔敢て當る者なく時人稱して文殊の應化なりと云ひしとぞ仁平年中(西曆第十二世紀の央)禪那院に住し法華維摩勝鬘經を講ず暮年に至り又淨業を修め淨土義私記決定往生集淨影義章を撰む師亦丹青を善くし傳法院覺鑊(即ち興教大師にして眞言宗新義派の祖なり)康治二年即ち西曆一一四三年四十九歳にて寂すと割席の遇あり金剛界大日像を畫きて之に贈りしと云ふ此高僧にして此技藝ある頗る以て珍とす可し宜なる哉世人の其遺蹟を尊重愛惜するや然れども其極終に年代製作及び畫風等の如何をも顧みず漫に古畫を取つて珍海の筆と稱するに至れるは惜む可しされば世に珍海の筆と稱する文殊畫像極めて多けれども大抵燕石を以て趙璧とするものにして鑑識家の一顧にだも値せず特り本圖は氣格高遠筆鋒勁雋賦彩巧緻にして相好の端嚴微妙なる猛獸も亦自から其德に服するならんと思はる眞に希世の名畫にして是ぞ正しく珍海の作なる可し乃ち之を彼の第二冊に掲げたる文殊渡海の圖に比較するに年代趣致俱に相吻合するを覺え已講眞筆の傳斷して其疑ふ可らざるを知るなり

THE FIVE-TUFTED MAÑJUŚRĪ.

(Kakemono, coloured; 3 feet 3¼ inches by 1 foot 5 inches.)

SAID TO BE BY CHINKAI.

OWNED BY THE TEMPLE, MURYÔJU-IN, KÔYASAN, KI-I.

(COLLOTYPE.)

For information concerning the Five-tufted Mañjuśrī and about Chinkai, we refer our readers to the note appended to a similar picture in Vol. II. **Chinkai** was a successful investigator of Buddhism, while he was, at the same time, a great artist. During the Ninpei period (middle of the 12th century) he resided at a temple, Zenna-in, in Yamashiro, lecturing on the 'Lotus of the True Law' (Saddharma-puṇḍarīka), the Vimalakīrti Sūtra, etc. Kakuban (founder of the new Shingon sect; died in 1143) was an intimate friend of Chinkai, and obtained from him a picture of the Buddha Mahā-vairocana (Dainichi) as a token of friendship. The artistic fame of our painter became so wide-spread among people generally that, after a while, some began recklessly to attribute to him many Buddhist paintings with which, in reality, he had nothing to do. So we have several pictures of Mañjuśrī said to be by him, but in nine cases out of ten they are of very inferior character. The superiority of the picture here reproduced, in taste, spirit, treatment, and colour, takes it entirely out of the latter category; it is well worthy the traditional author. Compare, for confirmation of this opinion, this picture with that given in Vol. II; they will be found equal in imagery and in skill.



彌勒菩薩畫像(絹本着色)

筆者不詳

(竪四尺八寸一分、横二尺九寸一分)

大和國生駒山眞言律宗寶山寺藏

大和國生駒山般若窟即ち寶山寺は、夫の苦修忍行を以て著名なる湛海律師(寛永六年—正徳六年即ち西暦一六二九年—一七一六年)の再興したる靈場にして、二六時中勤行の貝音絶ゆるの時なく、參詣の士女踵を接して其影を絶たず、隨ひて靈像寶物の見る可きもの尠からずと雖も、茲に掲ぐる彌勒菩薩の畫像を以て其巨擘となさざるを得ず、其面貌高古豊麗にして能く端嚴の相好を圓滿具足し、其姿態溫雅優秀にして結跏趺坐の穩重なること恰も須彌山王の如し、天蓋及び寶冠等は着色過半剝落したれども、猶當時の莊嚴を想ふ可く、蓮座及び紋樣等の賦彩も亦燦染したれども、以て昔年の華麗を察するに餘りあり、而して此畫の由來に就ては、其裏書に唐書と記し、箱には明兆の筆と書せるの外他に舊記の徵す可きものなければ、畫風筆致によりて見れば固より唐畫にあらず、又明兆の筆にもあらず、隨つて其年代に就き、近時衆評紛々として或は天平(西暦第八世紀)と云ひ、或は藤原(西暦第九世紀より第十二世紀に至る)と論じ、未だ一決せる所なし、故に今之を確めんことは至難の業なれども、試みに全體の趣致と其描法とに考へ、また彩色の配合に徴し、更に種々の紋樣等に鑑みるに、藤原時代初期の風神漸く距りて既に鎌倉時代の趣致を胚胎し來れるを覺ゆ、或は是れ藤原時代の末より鎌倉時代の初期(西暦第十二、三世紀之交頃のものにはあらざるか、其作家の何人なるかに至りては之を推測すること能はざれども、吾人は之を以て當代に於ける名工巨匠の作とするにおいて決して躊躇せざるものなり

BUDDHIST SAINT, MAITREYA.

(Kakemono, coloured; 4 feet 9¼ inches by 2 feet 10¾ inches).

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HÔZAN-JI, YAMATO.

(WOOD-CUT.)

The temple, Hôzanji, on Mount Ikoma, Yamato, was formerly resorted to by Tankai (1629-1716) who had a famous reputation for his austerities. There are several valuable objects of art in the temple, such as images of Buddhas, pictures, etc., the chief of which is the picture, here reproduced. Although the diadem, the lotus-seat, and other details are faded or spoiled by age, we can, nevertheless, readily imagine the beauty of the original painting; the face, arms, ornaments, etc., so skilfully depicted, being worthy of Maitreya's saintly dignity. On the back of the picture there is some writing, intended to indicate its Chinese origin; but it can by no means be a Chinese work of art. On the case in which the picture is kept, there is a legend which states that it is the work of Myôchô (1352-1431), but that is hardly credible. Certainly as to its authorship being thus wanting, its date is difficult to ascertain; but from the design, taste, and treatment, we should rather be disposed to assign it to the period from the end of the Fujiwara age to the beginning of the Kamakura (12th-13th century).



增長天木像 傳實眼作

四天王中の一體

(身長七尺)

奈良法相宗大本山興福寺藏

興福寺は元明天皇の御宇和銅三年(西暦七一〇年)に左大臣藤原不比等が父大織官鎌足の遺志を奉じて建立せる所にして、七堂伽藍輪奐の美を極めたること古書に散見せり、然るに其後屢火災に罹り、今は僅かに點々數棟の古堂宇を存するに過ぎず、南圓堂は即ち其一にして、もと左大臣藤原冬嗣が一家の繁榮を祈らん爲め、弘仁四年(西暦八一三年)に創製せるものなれども、爾來火災に罹ること八回にして、今の堂宇は寛保元年(西暦一七四一年)の再建に係り、其構造は八角寶珠形を成せり、西國三十三所第九番の札所として、參詣の男女今に至るまで其跡を絶たず、本尊は不空羂索觀世音にして、阿彌陀如來及び四天王等の像亦堂中に安置せられ、孰れも皆希有の靈像として古來世人の渴仰崇敬する所たり、茲に出せる增長天の木像は即ち其四天王の一體なるが、興福寺由來記に據るに、建久年中(西暦一一九〇年—一一九八年)春日大佛師實眼と云へる人の敬造したるものなりと云ふ、實眼は何人なるか、其傳記詳ならずと雖も、此像の製作を見るに、姿勢勇健にして、四肢筋肉の弛張皆其宜きに適し、且つ怒目張口能く忿怒の形相を表現して餘蘊なく、生氣躍々として妙言ふ可らず、蓋し實眼は當時に在て傑出の名匠たりしなる可し、增長天のことは第一冊四天王塑像の處に説きたれば就て見る可し

WOODEN IMAGE OF VIRŪDHAKA.

(6 feet 11 $\frac{3}{8}$ inches in height.)

SAID TO BE BY JITSUGEN.

OWNED BY THE TEMPLE, KÔFUKUJI, NARA.

(COLLOTYPE.)

Kôfukuji, one of the seven great monasteries of Yamato, was built by Fuhito Fujiwara, a Minister of State, in 710, from original plans drawn by his father, Kamatari. The monastery consisted of seven halls, as is always the case in great establishments of the kind, but it has often since been destroyed by fire, and now only some portions of it remain. Nan-endô, a hall belonging to the monastery, was founded by Fuyutsugu Fujiwara in 813, but this, too, has been burnt eight times, and the present one is the building erected in 1741: it contains several important images as objects of worship. The wooden image of Virûdhaka, here reproduced, is also enshrined in the hall and is said to be a production of the Kenkyû period (1190-1198) by **Jitsugen**, the Great Buddhist Sculptor of Kasuga (Kasuga Dai-Busshi), of whose career we know nothing at all. The strength suggested by the body and muscles, the angry eyes, the open mouth—indicating a derisive cry: all these point to its having been the work of a successful master hand, and we can infer from this that Jitsugen was a sculptor of eminent talent, who lived in the beginning of the Kamakura period (end of the 12th century).

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世に大のころは第一冊四天王殿の奥に描きし様に藤下見
「寶珊」の書物に五丁綴出の各冊に「」なる「」

[illegible]

(良具子見)

四天王中の一

世天木齋

縣志

WOODEN IMAGE OF AIRÛDHAKA.

SAID TO BE BY ITSUGEN.

WYDZIAŁ FIZYKI

(COLLOTYPE.)

lived in the beginning of the Kamakura period (end of the 12th century). Successful master hand, and we can infer from this that Jitsugen was a sculptor of eminent talent, who eyes, the open mouth—indicating a decisive eye; all these point to its having been the work of a whose career we know nothing at all. The strength suggested by the body and muscles, the angry Kankyū period (1190–1198) by Jitsugen, the Great Buddhist Sculptor of Kasuga (Kasuga Dai-Bushū), image of Virūḥaka, here reproduced, is also enshrined in the hall and is said to be a production of the is the building erected in 1741: it contains several important images as objects of worship. The wooden founded by Tsuchisaga Iriwara in 813, but this, too, has been burnt eight times, and the present one by fire, and now only some portions of it remain. Nan-endo, a hall belonging to the monastery, was seven halls, as is always the case in great establishments of the kind, but it has often since been destroyed Minister of State, in 710, from original plans drawn by his father, Kamatarō. The monastery consisted of Kōfukuji, one of the seven great monasteries of Yamato, was built by Iriwara Iriwara, a



北野天神縁起畫卷(紙本着色)

傳藤原信實筆

全八卷中の二段

(各卷全長凡三丈餘、豎幅一尺七寸)

京都別格官幣社北野神社藏

菅原道真字は三、小名を阿呼と云ふ、參議是善の第三子なり、幼にして穎悟絶倫、詩文を能くし、書畫に長ず、初め文章生に擧げられ、後文章博士となり、諸官に歴任し、終に擢でられて右大臣に進み、藤原時平と相並びて機務に參ず、時平門地高く、且つ年少氣鋭にして專横なりしも、道真は愼密持重にして、動もすれば相合はず、而して道真寵眷日に厚く、毎に禁中の内宴に預り、又御衣を賜はる、後法皇、天皇と議し、道真をして朝政を專奏せしめんとす、時平常に其寵任の己に勝るを妬みしが、今亦密諭の下るを聞き、益々悦ばず、源光も亦其下風に立つを恥づ、依て藤原定國、藤原菅根等と相結托し、密かに天皇に誣奏するに、道真に廢立の志あるを以て、天皇之を聞き、大に怒り、道真を大宰權帥に貶す、法皇乃ち百方道真を救護せんと欲せしも、時平の黨與拒むを以て終に成らず、道真謫せられて大宰府に至り、門を閉ぢて出でず、文墨に托して自ら遣る、延喜三年(西曆九〇三年)二月、貶所に薨す、歲五十九、筑前安樂寺に葬る、道真學深く、徳高く、世を舉て其冤枉を悲まざるなし、幾くもなくして、時平及び其黨與相踵で歿し、京師また數災異あり、時人以て其祟と爲す、天皇亦悔悟し、道真の官爵を追復し給ふ、民間の者また其學徳を慕ひ、祠を北野に建て、之を祀る、世に聖廟と稱す、北野天神即ち是れなり、一條天皇(西曆九八七年)一〇一年、正一位太政大臣を贈り給ひ、又北野に行幸あり、爾來歷朝相承けて奉幣絶へず、以て今日に至れり、

茲に出せる縁起は即ち道真の威徳を圖説し、聖廟の由來を讃述せるものなり、他にも天神縁起畫卷頗る多けれども、此畫卷は即ち其巨擘にして、古來根本縁起と稱し、殊に有名なるものなり、書は藤原信實建保承久頃即ち西曆第十三世紀の初頃の人の詞書は後京極良經の筆なりと傳へらる、此縁起何時の頃にか他に逸して久しく其所在を知らざりしに、文祿年間和泉國に於て發見せられ、再び本社に還りたりと云ふ、斯の寶卷を失ふことなかりしは大幸と云ふ可し、茲に掲ぐる二圖は第四及び第五の兩卷中の一段にして、前者は菅公が筑紫の謫居に恩賜の御衣を拜し、去年今夜侍清涼、秋思詩篇獨斷腸、恩賜御衣今在此、奉持毎日拜餘香と吟じて、座上の衆人をして憂愁悲痛の情に堪へざらしめたる當時の狀を寫し出せるもの、觀る者をして眞に斷腸の思に禁へざらしむ、後者は菅公薨去の後、京師雷電霹靂し、人心恟々として恐怖を生じ、宮中にも亦災異多かりしかば、天皇深く恐れ給ひ、三度宣旨を下して、法性房尊意延曆寺第十三代の座主を大内に召し給へり、房即ち比叡山より參内せんとして、鴨河に至りしに、汎濫たる洪水遽に開きて、爲めに一條の道を通じたりと云ふ、即ち此奇跡を描けるものなり、其筆致の流暢にして、賦彩の高雅なる、決して尋常畫家の企及す可らざる所、幾多の天神縁起古卷中最も秀逸なる名卷として、古來稱讚淺からざるは、決して偶然にあらざるなり、然れども其筆者の果して信實なるや否やに至りては、世間に批評論辯を試むる者あり、而も古來之を信實の筆と確認せるを見れば、文書に徴し事實に稽へ、更に幾多の精査研究を経るにあらざれば、容易に之を穢すこと能はざるなり、依て今暫らく筆を擱きて、其期の至るを俟つ

HISTORICAL SKETCHES OF MICHIZANÉ SUGAWARA.

(Two portions of eight rolls, coloured; each roll, 30 feet by 1 foot 8¼ inches.)

SAID TO BE BY NOBUZANÉ FUJIWARA.

OWNED BY THE SHINTÔ TEMPLE, KITANOJINSHA, KYÔTO.

(I. WOOD-CUT; II. COLLOTYPE.)

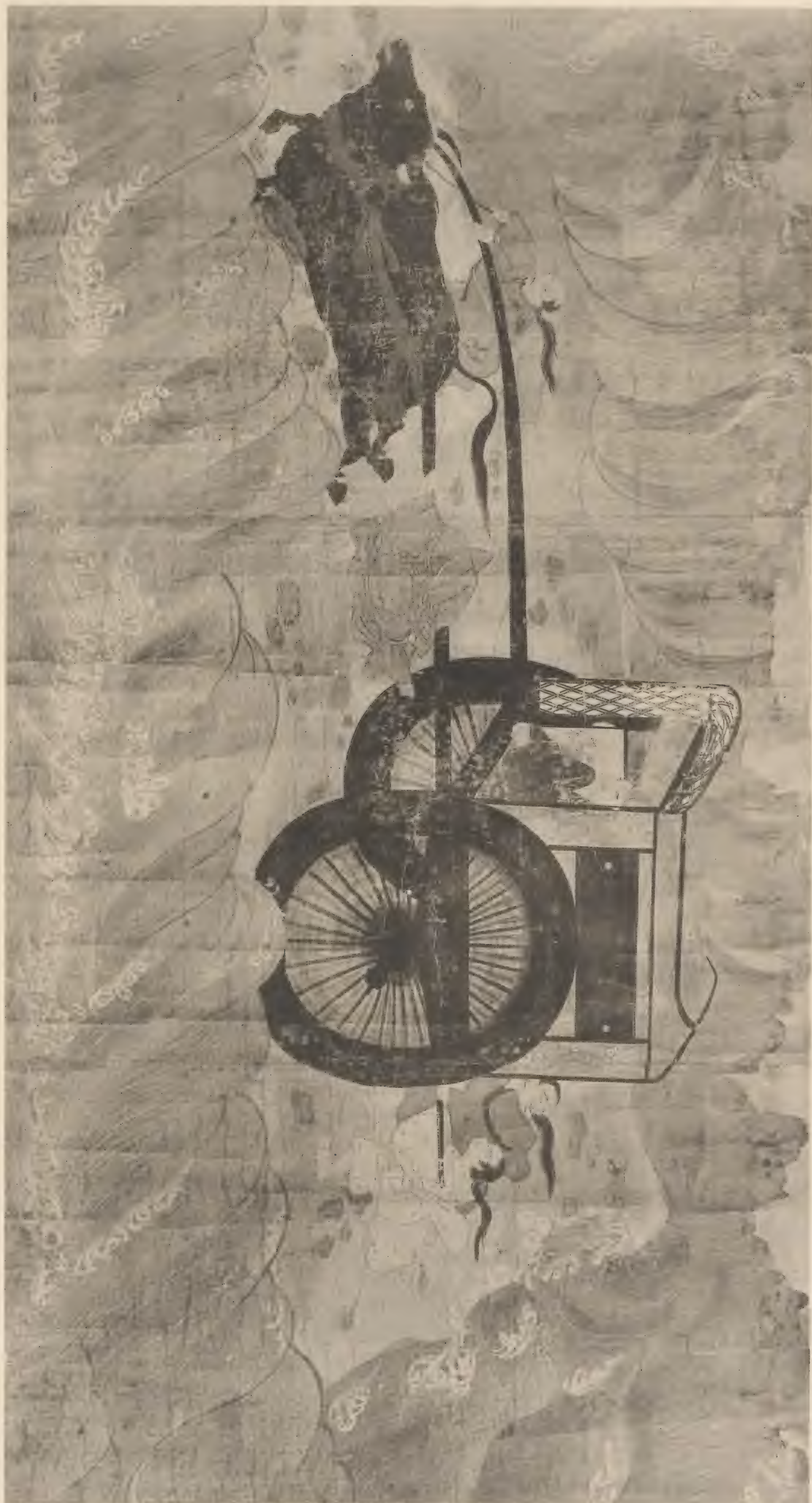
Michizané Sugawara, son of Koreyoshi—an Imperial Councilor,—was extremely intelligent by nature and skilled in literary composition, in calligraphy, and in painting. The title of Doctor of Literature was conferred upon him, and he was afterwards promoted to the position of Minister of State (Udaijin). In the latter capacity he managed the affairs of state with caution and prudence; while his colleague, Tokihira Fujiwara (Sadaijin), was young and careless about all matters. The ex-Emperor, Uda, was very fond of Michizané and upon a certain occasion, as a token of his love, gave him a robe. Eventually, Emperor, Daigo, commanded Michizané to take entire charge of the government into his own hands, and in this higher position of responsibility, betokening new Imperial favours, he likewise displayed his ability most admirably. Minister, Tokihira was very jealous of Michizané and accused him of treason: through this means the latter was exiled to Dazaifu, in Chikuzen; where he died in 903, aged fifty-nine. His opponent, too, and those who had conspired to secure his ejection from Court, died one after another. When the Emperor became convinced of his favourite's innocence, he felt extremely sorry to have banished such a talented official, and restored him, although too late, to the position of Minister, as a posthumous honour. The people built a shrine to his memory at Kitano, Kyôto, which has been honoured by Imperial visits and gifts from time to time.

The present sketches show events in the life of Michizané and in the history of the erection of the temple, and there are many such sketches preserved among us, of which the original and chief ones are the rolls from which we have taken sections: they are said to be by **Nobuzané Fujiwara**, (beginning of the 13th century). The two scenes here reproduced are one section of the fourth roll and a part of the fifth. The one represents Michizané, at Dazaifu, paying his respects to the robe, given him by the Emperor, which is placed before him in the picture: the other shows Hosshôbô, the high priest of Hiyei, hastening to the palace to appease the spirit of Michizané, at the command of the Emperor and for his sake.

The paintings are excellent in the freedom of their treatment and in the harmony of colours. We have no reason to reject the tradition as to their authorship, but we still require much study before we can express a final judgment upon them.

[illegible]





普賢十羅刹女畫像(絹本着色)

傳藤原信實筆

(竪二尺八寸四分、横一尺三寸六分)

遠江國眞言宗大福寺藏

普賢菩薩のことは第一冊に詳述したれば、就て見る可し、十羅刹は普賢菩薩の眷屬にして、其名を藍婆、毘藍婆、曲齒、華齒、黑齒、多髮、無厭足、持璣、皐帝、奪一切衆生精氣と云ふ、而して經によれば、藍婆は其形藥叉の如く、毘藍婆は龍王の如く、曲齒は天女の如く、華齒は尼女の如く、黑齒は神女の如く、多髮は乾闥婆女の如く、無厭足は頂行女の形の如く、持璣は妙吉祥天女の如く、皐帝は頂鳥女形の如く、奪一切衆生精氣は帝釋女の如しと云へり。

茲に掲ぐる普賢十羅刹女の圖は、遠江國西濱名なる大福寺の什寶なり、大福寺は貞觀十七年(西曆八七五年)の開創に係り、藥師如來の木像を其本尊として崇祀せり、其像は古來理趣仙人の作と傳へて、靈驗頗る顯著なりしかば、在昔濱名橋本の長者某の女、法名妙相尼、難病の平癒を祈り、其宿願によりて此畫幅を納めたりと云ふ、蓋し十羅刹の像の世間に傳はるもの頗る多く、而して其形相は大抵天衣を着けたる天女の如く、畫けるものにして、たま／＼其内の一體を我邦の衣服を着けたる態に寫せるものなきにあらざれども、十體悉く本邦官女の姿態に描き成せるものにして、其時代も古く、且つ眞に美術上の模範とするに足る可き名畫は、此畫の外只、僅かに東京美術學校に藏する所の畫其他光長及び隆能の筆と傳へらるゝもの二三あるのみ、此畫の筆者は古來傳へて信實(建保承久頃即ち西曆第十三世紀の初の人)とすれども、其趣味を精鑒するに、信實より少しく後の物に屬するが如し、然れども、其筆致の緊細、賦彩の妍麗、衣紋の精緻なる、たとひ信實の筆にあらずとするも、固より希世の名畫たるを失はず、且つ羅刹の服裝は、以て本邦服飾の史料に供す可く、又其衣紋は、以て藝術の參考に供す可く、洵に珍重愛惜す可き逸品なり。

SAMANTA-BHADRA AND TEN RÂKṢASIS.

(Kakemeno, coloured; 2 feet 10 inches by 1 foot 4¼ inches.)

SAID TO BE BY NOBUZANÉ FUJIWARA.

OWNED BY THE TEMPLE, DAIFUKUJI, TÔTÔMI.

(COLLOTYPE.)

Of Samanta-bhadra, we have spoken in Vol. I. of the present series. The Bodhi-sattva Samanta-bhadra has, according to a Buddhist sūtra, ten Râkṣasis (demonesses) in his retinue. Their names and a description of their persons are given, but we shall omit them here for the sake of brevity.

The picture here reproduced is among the treasures owned by the temple, Daifukuji, at Nishihama, Tôtômi. The temple was built in 875, and the chief object of worship enshrined there was a wooden image of Buddha Bheṣajya-guru, said to have been carved by Rishu (a hermit sage). Myôso, the daughter of a rich man living at Hashimoto, Hamana, prayed to this Buddha for recovery from a disease, with which she was then afflicted. Her prayer having been heard, and her restoration to health having been effected, she offered the picture as a token of her thanksgiving.

Pictures of the ten Râkṣasis are very numerous in Japan, but, differing from the others, our picture represents all ten of them in the dress of court-ladies. It is one of the oldest productions of its kind, and may safely be followed as a model showing the style of costume worn in the ancient time by ladies of the court. We count it as one among the few of its kind which we possess; being similar to a picture in the Fine Art Academy of Tôkyô, and some others. This painting is attributed to **Nobuzané**, who flourished in the beginning of the 13th century, but, after carefully examining the style of the work, we are rather disposed to assign it to a period a little later than that artist. When we consider the strict and fine handling, the beautiful colouring, and the minute treatment of the designs of the robes, it must be regarded as the rare and precious work of an able hand. It serves also as valuable material for the study of the development of female dress and of ornamental designs of olden times.



隨身庭騎圖卷(紙本淡彩)

傳藤原爲家筆

(全長七尺七寸六分、豎幅九寸五分)

伯爵德川達孝君藏

茲に出せる書卷の筆者は傳へて正二位權大納言藤原爲家なりと云ふ、舊田安侯たりし德川伯爵家の珍藏にして、古來頗る有名なるものなり、卷中の人物は、秦兼清同兼任中臣末近、秦久則同兼利同兼射同頼方、同久頼同弘方、九人にして、各其側に姓名を書せり、茲には其五人を出せるのみ、而して久則の傍書に寶治元年(西曆一二四七年)十月院御隨身とあるを見れば、是れ蓋し某院の御隨身たる九人が庭中調馬の寫生圖なる可し、古來賢達の士にして、其名天下に喧しき者と雖も、其肖像の後世に傳はるもの極めて稀れなるに、當時隨身の微を以てして其寫生の像を此書卷に留むるは稀有の名譽と謂ふ可し、史に稱す、爲家書法を能くして精妙に臻り、且つ深く丹青の道を好みて能く歌仙の像を書き、和歌を其上に題せり、又縁起繪詞等、書畫俱に筆致清雅の風を極むと、今此書卷を見るに、馳驟騰躍の態、馴服控馭の法、筆々眞に迫り、神采奕々活動せんとするの狀あり、當時寫眞の妙を究めて世人に推重せられたる信實(第三冊華嚴緣起說明中に其傳あり)と雖も、未だ遽かに凌駕する能はざる所なる可し、而して其六法圓備し、超凡入神の妙を存する處之を信實の筆とするも、恐らくは不可なからん、蓋し爲家と信實とは同時の人なれば、爲家或は信實の技を傳へ、優に其間域に至れるものにあらざるか、世に爲家の遺蹟と稱するもの尠からずと雖も、能く此書卷と拮頡するに足るもの唯、僅かに時代不同、歌合及び北野天神緣起等あるのみ、此等の名品は更に後冊に掲載して讀者に紹介す可し

爲家は權中納言定家の長子なり、權大納言に任じ、正二位に敘せらる、父は和歌の名人なり、爲家二十餘歳にして、未だ其衣鉢を傳ふる能はず、數父に責められて、心大に之を愧ぢ、遂に日吉神祠に詣りて神助を祈る、忽ち寸紙あり、飄然其袖に落つ、取て之を視れば、道の字あり、爲家大に喜び、以て靈呪と爲す、留り宿すること七晝夜、和歌を作ること一千首、歸るに追ひ、定家、慈鎮等、其歌を見て、大に之を稱譽したりと云ふ、是れより才思日に進む、寶治中、後嵯峨上皇の敕を奉じて、續後撰和歌集を撰み、正嘉中、又續古今和歌集を撰し、弘長中、又上皇の敕を奉じて、藤原實氏、家良、寂西(信實)の法名等七人と共に、仙洞百首を詠じ、七玉集と名づく、康元元年、五十九歳にて出家し、法名を融覺とす、また靜眞と云ふ、世に民部卿入道と稱し、中院禪門とも號せり、建治元年(西曆一二七五年)五月一日、七十八歳にて薨す

HORSEMEN.

(Two portions of a roll, slightly-coloured; the whole roll, 7 feet 8½ inches by 11¼ inches.)

SAID TO BE BY TAMEIYÉ FUJIWARA.

OWNED BY COUNT SATOTAKA TOKUGAWA.

(COLLOTYPE.)

The roll of equestrian pictures, portions of which are here reproduced, is said to be by **Tameiyé Fujiwara**, and has been from olden time a famous treasure in the collections of Count Tokugawa. Nine horsemen, in all, are painted on the roll: their names being Kanekiyo, Kanetô, Suyechika, Hisanori, Kanetoshi, Kanemi, Yorikata, Hisayori, and Hirokata. Each name is written by the side of the respective horseman, as we see in the reproductions; and, according to the legend written at the side of Hisanori, they were attendants of an ex-Emperor (perhaps Go-Gaga). It is probable that the pictures are likenesses of attendant, who were training horses in the garden of the palace.

It is recorded in a certain history that Tameiyé was accustomed to paint portraits of sages and poets, and that he used to write some lines of poetry above the figures, as he was very clever both in painting and in writing. We can here confirm that record, because we see, in the present pictures, that the features and expressions of the trainers and the action of the horses are exhibited on the canvas in proper proportions; and that the writing, which was also by himself, is very fine and skilful. There are several pictures attributed to Tameiyé, but only this and a roll of the Panoramic History of Kitano can, with any confidence, be pronounced genuine.

The artist was the eldest son of Sadaiyé Fujiwara, who was famous for his Japanese poems. The son was also very clever in composing poems, and compiled several books on this branch of art by command of ex-Emperor Go-Saga. In 1256, he entered the priesthood, and called himself Yûkaku or Jôshin. He died in 1275, when he was seventy-eight years old.

正月一日十八日丁未

云々世に足利朝入道を稱し中納言門下と謬せり其節五斗酒一二十正半
滿り小正半を合て八瓶正半正十八錢にて出来し給ふを贈臺とて精製を
土皇の煉を奉りて蘇州寶貝漆具壹面(箱實)の布衣等小人に共け而國首首
の煉を奉りて蘇州味煙葉を贈心五藏中文蘇書今味煙葉を贈し遠島中文
景丁大之丞を輔譽し廿ものと云ふ基より本思ひ口並に實席中鈴懸船土皇
に寄せること子畫外味煙を附ること一千首觸るべき能く氣樂甚過兼其煙を
然其麻の蓋へ印丁之を貼お置の牢あり欲家大に喜び以て靈頭を欲を留
めり心大之丞を射さぬ日青轉陣の端りて轉顧を離る感も七鐘あり廳
燭の各人なり氣樂二十餘鐘のうた未だ其夜松を斬んと謝おを焼父に責め
欲家お辭中隙實氣樂の足干なり辭大隙言の計り五二姑に越せりと父お味
世に謝遊し了斷善の跡食を可し

調製成二種、其不同相合莫乃非體天轉義致奪あるは此等の珍品に實に於
 案の歡躍を纏むるもの嬉々とする趣も詠へ此書卷三註疏するに及ぶもの
 の爲案廻り計實の姓を替へ變じ其間變じ至るものにあたるは書に欲
 實の筆をするも惑さうと不可なひといふ蓋し欲案を計實と同和の人が
 詠ける預びる可し而して其六篇圖辭「賦」人轉の故を存する興多き計
 所せる言實策三體華強輪蹴踘則中其射ありと案も未だ盡くし窮盡する
 輒采奕ハ部連せんとするの規あり常和宜異の故を説いて世人の難重すと
 の風を避けて今此書卷を見るに就辭類聚の韻脚類聚の古雅ハ異に盡く
 詠へ煙山の射を舊く味煙を其上に設け又蘇武南陽書書得て筆迹附雜
 何し史に轉ず、欲案書越す詠へて赫姓に對し且て猶へ世書の並を讀みて
 却調長の題を起して其寫坐の勢を此書卷に情むるお蘇武の各書と惜ん
 各天下に望しそ洙と繼ち其省射の餘世に射あるもの避めて赫姓なるに當
 詞の聯調長する此人が諷中備調の寫坐圖なる可し古來寶藝之士にして其
 寄書に寶器玩爭(西祖一二四)年十月刻聯調長であるを見れば是れ蓋し某
 人にして各其闕に致さる書せられ茲にお其正人を出さるものと云ふ而して八限の
 神妙案兼書同疊出中亞末張案八限則兼書同疊出同八限同疊出の此
 受刻して一應川館案の巻藏にして古來題る旨余なるものなり卷中の人
 名に出せる畫卷の筆迹が射へて五二點大蘇言蕭鳳雲案なりと云ふ舊田

前蜀書川叢書卷五

（全圖）只書六食，選歸此卷，詳參

韻良韻圖卷(聯本齊錄)

柳塘風暖

HOBBES

(Two portions of a roll, slightly-coloured; the whole roll, 7 feet $8\frac{1}{2}$ inches by $11\frac{1}{4}$ inches).

SAID TO BE BY TAMMEIYÉ FUJIWARA.

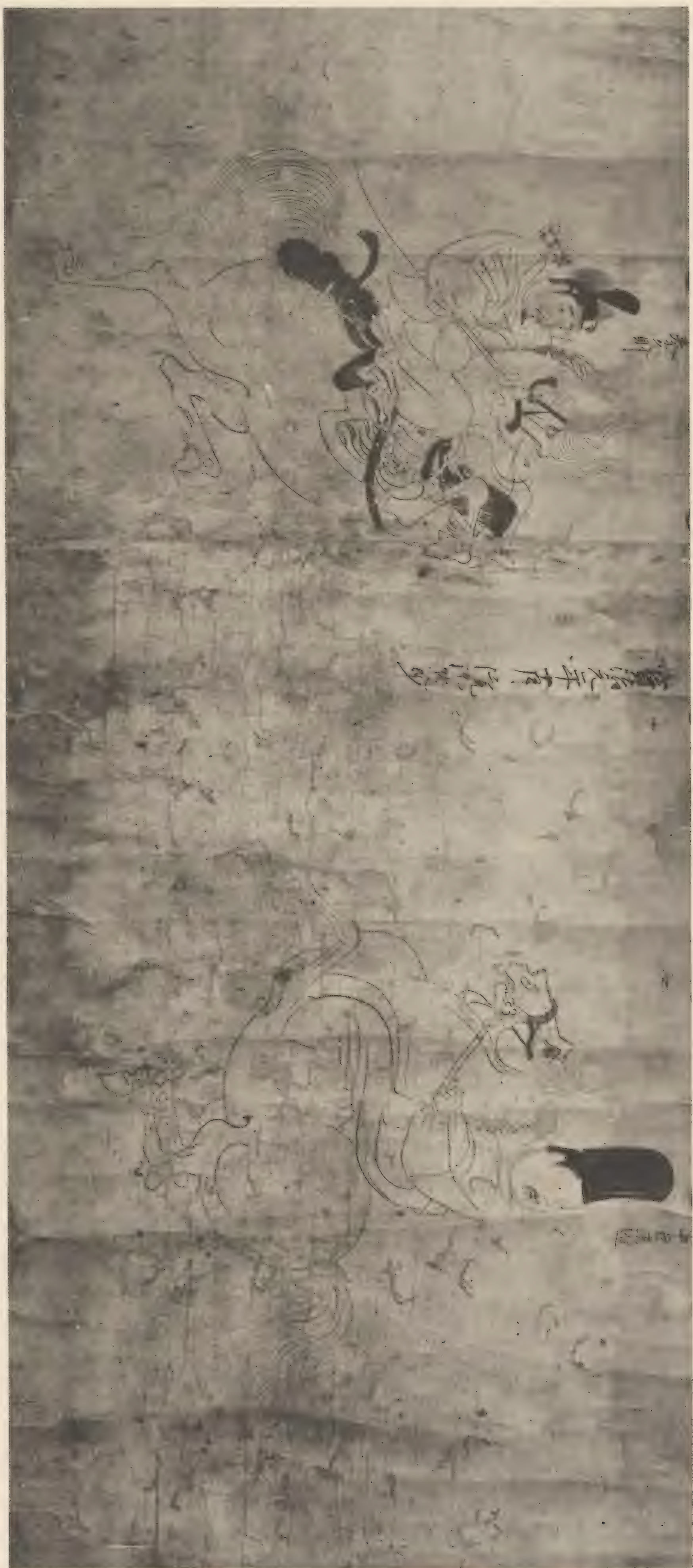
OWNED BY COUNT SATOTAKA TOKUGAWA.

(COLLOTYPE.)

The pictures are likenesses of attendant, who were training horses in the garden of the palace. Each name is written by the side of the respective horseman, as we see in the reproductions; and, according to the legend written at the side of Hisanori, they were attendants of an ex-Emperor (perhaps Go-Gaza). It is probable that the roll: their names being Kanekiyō, Kanetō, Suzechika, Hisanori, Kanetoshi, Kanemi, Yorikata, Hisayori, and Hirokata. has been from older time a famous treasure in the collection of Count Tokugawa. Nine horsemen, in all, are painted on the roll of equestrian pictures, portions of which are here reproduced, is said to be by Tameiyō, Tajiwa, and

It is recorded in a certain history that Tamiyev was accustomed to paint portraits of sages and poets, and that he used to write some lines of poetry above the figures, as he was very clever both in painting and in writing. We can here confirm that record, because we see, in the present pictures, that the features and expressions of the trainers and the action of the horses are exhibited on the canvas in proper proportions; and that the writing, which was also by himself, is very fine and skilful. There are several pictures attributed to Tamiyev, but only this and a roll of the Panoramic History of Kitano can, with any confidence, be pronounced genuine.

The artist was the eldest son of Sadaiyō Fujiwara, who was famous for his Japanese poems. The son was also very clever in composing poems, and compiled several books on this branch of art by command of ex-Emperor Go-Saga. In 1256, he entered the priesthood, and called himself Yūzaku or Jōshin. He died in 1275, when he was seventy-eight years old.





在原行平卿畫像(絹本着色)

傳藤原爲繼筆

(竪三尺六寸、横一尺八寸七分)

東京片野邑平君藏

在原行平卿は、平城天皇の皇孫にして、阿保親王の第二子なり、初め親王たりしが、天長年中、父阿保親王上表して、子男に姓を賜はらんことを請ひしかば、乃ち行平兄弟に姓を在原朝臣と賜へり、行平性學を好み、嘗て獎學院を左京三條に創す、又和歌を能くし、丹青にも長ず、正三位に敍せられ、中納言に任じ、寛平五年(西暦八九三年)七月十九日、七十六歳にて薨す、茲に掲ぐるものは、其繼色紙に書せる如く、即ち行平卿の像にして、前に跪坐せるものは鷹飼なり、世に業平朝臣の像は往々散見すれども、行平卿の像に至りては殆んど見ることなし、此像は古來傳へて藤原爲繼の筆なりと云ふ、賦彩溫雅にして、筆法適健、實に能く行平の神情を寫し、其靄然として春の如くにして、しかも威容の儼然たるあり人をして行平其人に對するの感あらしむ、殊に繼色紙に描ける草花蝶鳥の圖は、以て優美の趣を寄せ、書法の精妙なるは更に一段の韻致を添ふ、蓋し爲繼の祖父隆信及び父信實は俱に肖像畫の大家として、名聲當代に冠絶せるもの、爲繼また父祖の衣鉢を紹ぎて此の如き超凡の妙技を發揚す、觀者もし此畫を以て本書第四冊に掲げたる源賴朝畫像(隆信筆、山城國神護寺藏)に比較對觀せば、爲繼の畫系の脈絡を領略するに於て興味の津津たるを覺ゆ可きなり

藤原爲繼は正四位下中務大輔信實の一男にして、正四位下右京大夫隆信の嫡孫なり、從三位に敍し、中務大輔に任じ、文永三年(西暦一二六六年)薨す、其遺蹟の傳存するもの極めて稀れなれば、此畫の如きは、特に珍重愛惜す可きものと謂ふ可し

YUKIHIRA ARIWARA.

(Kakemono, coloured; 3 feet 7 inches by 1 foot 10½ inches.)

SAID TO BE BY TAMETSUGU FUJIWARA.

OWNED BY Mr. SATOHIRA KATANO, TÔKYÔ.

(COLLOTYPE.)

Yukihira Ariwara was a grandson of Emperor Heijô. He was a studious nobleman and he established an academy, called Shôgaku-in ('Academy for Encouraging the Pursuit of Literature'), in Kyôto. He was talented, both in composing poems and in painting pictures. He died in 893, at the age of seventy-six. The principal one of the figures here reproduced, is a portrait of Yukihira, and the person kneeling before him, with a hawk on his left wrist, is an attendant upon the nobleman. The picture is said to have been by **Tametsugu Fujiwara**. The use of the brush is regular and healthy; the colouring, mild and gentle; and the taste, lofty and profound. By the eminent success in treatment, the character of Yukihira is fully brought out on the canvas. The artist was a son of Nobuzané (beginning of the 13th century), and a grandson of Takanobu (last part of the 12th century); both of whom were famous as clever painters of human likenesses, and, accordingly, it is reasonable to assume that Tametsugu was possessed of entire ability to produce such a picture as this, having been influenced by the character of his progenitors. If an interested student will compare this portrait with that of Yoritomo Minamoto, painted by Takanobu (reproduced in Vol. IV.), it will afford him much satisfaction, and he will understand the connection which existed between the two artists, both in blood and in professional attainments. Tametsugu died in 1266.

温の對策を、その國產工業の爲めは、對俄國の故を以て特別に重要を附す所を、
 鐵事及び對三對口條、小島大體の計り、夫れ三辛酉第一二六六辛酉、其鐵
 鐵船收鐵の五國對干中、義大總領實の一使、丁丑、五十四、丁丑、京大、夫鐵船の
 將此る、其最の可なり。

[illegible]

(選二只六廿，一八廿六)

軒輶風流錦筆

(Kakemono, coloured; 3 feet 7 inches by 1 foot 10½ inches).

(COLLOTYPE.)

artists, both in blood and in professional attainments. Tamestugu died in 1266. will afford him much satisfaction, and he will understand the connection which existed between the two compare this portrait with that of Yorikomo Minamoto, painted by Takamochi (reproduced in Vol. IV.), it a picture as this, having been influenced by the character of his progenitors. If an interested student will and, accordingly, it is reasonable to assume that Tamestugu was possessed of entire ability to produce such Takamochi (last part of the 12th century); both of whom were famous as clever painters of human likenesses, out on the canvas. The artist was a son of Nobun (beginning of the 13th century), and a grandson of taste, lofty and profound. By the eminent success in treatment, the character of Yukihiro is fully brought Tamestugu Tujiiwara. The use of the brush is regular and healthy; the coloring, mild and gentle; and the with a hawk on his left wrist, is an attendant upon the nobleman. The picture is said to have been by principal one of the figures here reproduced, is a portrait of Yukihiro, and the person kneeling before him, planted, both in composing poems and in painting pictures. He died in 893, at the age of seventy-six. The an academy, called Shôgaku-in ('Academy for Encouraging the Pursuit of Literature'), in Kyôto. He was Yukihiro Atiwara was a grandson of Emperor Heijô. He was a studious nobleman and he established



寒山拾得圖雙幅(紙本墨畫) 傳因陀羅筆

(各竪二尺五寸三分、横一尺七分)

伯爵伊達宗基君藏

世間往々因陀羅の筆と傳ふる所の畫あり、而して茲に出す寒拾二子の圖は其最も優秀なるものなり、然れども因陀羅とは抑何人なるか、之を詳にするを得ず、君臺觀左右帳記には支那元朝(西曆一二八〇年—一三六七年)の人と爲し、又其別本には幻陀羅と記し、天竺寺梵僧と注せり、然るに支那の畫史中、因陀羅なる人を載せざるのみならず、支那人に因字を姓とする者なく、陀羅も亦彼國の成語にあらざるより見れば、其支那人にあらざるや言を俟たざるなり、されば因陀羅は元時代に支那に來り、天竺寺に留まりし印度僧にして、墨戲に長じたるものならんか、而して其畫と傳ふるもの、中に咸淳十年(西曆一二七四年)に入寂したる宋の心月石溪の贊せるものありと云へば、因陀羅が咸淳以後の人ならざりしこと推して知る可し、要するに其傳歴は極めて藐然たれども、兎に角に畫品の上より見るときは、筆致洒脱清雋にして、毫も俗衒を留めず、且つ所謂墨を惜むや金の如く、僅々數個の線條を以て一氣呵成し、些の澁滯を示さず、能く寒拾二子をして紙上に躍如たらしめたるの靈腕に至りては、禪門の碩徳にして、且つ畫中の三昧手たる者にあらざれば決して能はざる所なり

HAN-SHAN AND SHIH-TE.

(A pair of Kakemono, monochrome sketches; each, 2 feet 6 inches by 1 foot $\frac{3}{4}$ inch.)

SAID TO BE BY INDRA.

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

We often come across works said to be by **Indra**, and the pictures here reproduced are among the best of them; but who Indra was, is difficult to ascertain. According to a certain record, it is said that he was an artist of the Yuan dynasty (1280-1367), an Indian priest who had lived in the monastery Tien-chu-ssu. We have one picture, attributed to him, which bears a eulogistic note by one Shih-hsi, a priest of the Sung dynasty, who died in 1274. From this, Indra seems to have arrived in China and to have lived in that country from the end of the Sung dynasty to the beginning of the Yuan. Although his career is not certain, his work is beyond the range of ordinary artists; the style being simple, witty, and suggestive, betraying not a trace of awkwardness. The whole figures of the two hermits are depicted as vividly as they can be, with only a few strokes.

前無母儀宗基

（各型二）正世三式 一具小公

支山金樹圖雙神飛鳳墨譜

STILLER AND FLAHERTY

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(COLLOTYPE.)

石橋為月滿時
風和月滿時
溪清月滿時
五言古詩
修長刻之微
批言惟內定
舉事收題詩
描起芭蕉葉



金卷一張紙
萬畫人間事
新圖忘微說
出皆以我若橋
飛渡海客所
自說出及未教
筆頂如夢如夢



山水圖雙幅(絹本淡彩) 傳支那宋朝馬達筆

(各竪四尺三寸九分、横一尺九寸五分)

伯爵徳川達道君藏

茲に掲ぐる山水畫雙幅は古來傳へて馬達の筆と稱するものなり、馬達は支那南宋朝(西曆一一二七年—一二五九年)馬世榮の子にして有名なる馬達(第八冊に其傳あり)の兄なり、畫史によれば、山水、人物、花禽等孰れも家傳の妙を得たり、就中禽鳥は羽毛燦然として生動の態、飛鳴の狀其眞に迫り、馬達と雖も及ぶ能はざるの妙あり、其他の畫に至りては達實に遠に如かずと云へり、今此二幅の山水畫を見るに、峭然たる奇峯を後にし、漾々たる清流を前にし、礫硤たる古松の下、靜かに松籟に和して琴を彈ずるの雅客あり、又遠巒模糊として相連り、奇樹亭々たるの處眼を放つて浩渺たる江面を眺むるの韻士あり、其結構整齊、布局閑曠、加ふるに筆致峻拔、氣韻清迥にして、優に山水畫中の逸品と稱す可し、然れども此畫素より落款なく、且つ仔細に之を展觀するに其時代馬達より少しく新たなるを覺ゆ、或は馬家の流を酌むの名工之を作りたるか、暫く疑を存して博雅の鑑識を俟つ

LANDSCAPES.

(A pair of Kakemono, slightly-coloured; each, 4 feet 4½ inches by 1 foot 11 inches.)

SAID TO BE BY MA KUEI (CHINESE.)

OWNED BY COUNT SATOMICHI TOKUGAWA.

(COLLOTYPE.)

The landscape-sketches here reproduced are said to be by Ma Kuei, of the Sung dynasty of China (1127-1259), who was the eldest son of Ma Shih-jung, and the elder brother of Ma Yuan, one of the ablest artists of the dynasty (see Vol. VIII., 'Moonlight Scene'). According to a history of Chinese artists, Kuei was especially skilful in painting birds, and his pictures admirably display every detail of their action, so that, in this particular, even Yuan could hardly have surpassed him; but he was rather inferior to his younger brother in the treatment of all other branches of their art. We see that the landscape-sketches before us are in good proportion and are orderly composed, and that the brush-work is very healthy and strong; while, at the same time, they are full of the spirit of the Ma school. It is extremely doubtful if they are genuine Kuei's. Upon examining them closely we are strongly inclined to believe that they were painted by an artist of the Ma school, but one who lived somewhat later than Kuei. Whoever the painter may have been, the *kakemono* are among the master-pieces of landscape-sketches by Chinese artists.

を幸じて射罪の鑑鑑を著し
曼の宛は馬家の鑑を酒の谷工を著したるや、書く鑑
編の之を展覧するに其初升馬鑑より少く難たざるを
の鑑品と稱す可し然れども此鑑案より落款なく且つ中
風閑觀加ふるに筆迹宛然鑑道にして鑑に山水畫中
故つて皆勝たる正面を眺むるの鑑士あり其結構齊
審あり又遊樹盤礴として林遊り香樹亭をたのみの鑑
鑑阿たる古松の下體かこ松鑑に眺して琴を眺するの鑑
鑑を見るに、晴然たる奇峯を鑑にし鑑をたのみの鑑に
鑑しては遊覽に鑑に如やと云へり此二鑑の山水畫
真に迫り馬鑑を鑑も及ぶ能はざるの鑑あり其鑑の鑑に
勝たり、鑑中禽鑑は羽王鑑然として生鑑の鑑鑑の鑑に
足なり、鑑史に鑑は山水人樹花書等鑑はも鑑の妙を
全馬鑑の千にして、有鑑なる馬鑑鑑八冊に其鑑ありの
ものなり、馬鑑は支那南宋（西暦一一二五—一二五九）
鑑に鑑する山水畫變鑑は古來鑑へて馬鑑の鑑を鑑する
白鶴鑑川鑑鑑鑑鑑

（各鑑四尺三寸五分、一尺一寸五分）

山水圖變鑑（蘇本鑑鑑）
傳支那南宋馬鑑鑑

LANDSCAPES.

(A pair of Kakemono, slightly-coloured; each, 4 feet 4½ inches by 1 foot 11 inches.)

SAID TO BE BY MA KUEI (CHINESE.)

OWNED BY COUNT SATOMIUCHI TOKUGAWA.

(COLLOTYPE.)

The landscape-sketches here reproduced are said to be by Ma Kuei, of the Sung dynasty of China (1127-1225), who was the eldest son of Ma Shih-jung, and the elder brother of Ma Yuan, one of the ablest artists of the dynasty (see Vol. VIII., 'Moonlight Scene'). According to a history of Chinese artists, Kuei was especially skilful in painting birds, and his pictures admirably display every detail of their action, so that, in this particular, even Yuan could hardly have surpassed him; but he was rather inferior to his younger brother in the treatment of all other branches of their art. We see that the landscape-sketches before us are in good proportion and are orderly composed, and that the brush-work is very healthy and strong; while, at the same time, they are full of the spirit of the Ma school. It is extremely doubtful if they are genuine Kuei's. Upon examining them closely we are strongly inclined to believe that they were painted by an artist of the Ma school, but one who lived somewhat later than Kuei. Whoever the painter may have been, the Kakemono are among the master-pieces of landscape-sketches by Chinese artists.





寒山拾得圖(絹本墨畫) 傳支那元朝顏輝筆

(竪四尺、横一尺七寸六分)

子爵小出英延君藏

寒山拾得のことは第三冊に於て既に之を述べたり、茲に掲ぐる二子の圖は傳へて顏輝の筆とす、輝は第二冊及び第六冊等に記せる如く、支那元代(西暦一一八〇年—一三六七年)の人にして、道釋人物畫の大家なり、彼土の一批評家嘗て其畫を評して曰く、筆法奇絶にして、八面生意あり、展閱の間人をして坐るに目を駭かさしむ、深く造化の妙を得たる者にあらずんば、曷んぞ克く茲に臻らんやと、此の如く顏輝は其本土に於て深く重ぜられしが、更に其畫が我國の繪畫界に及ぼしたる影響に至りても亦甚だ大なり、乃ち宅摩一派及び東山時代(西暦第十五世紀)の名匠は皆顏輝を尙慕し、夫の有名な兆殿司の如きも亦之に私淑して其格を更め、遂に一派を開けり、是れ蓋し其作品の至妙にして、斯道の標範と爲すに足るもの多かりしに由らざる可らざるなり、茲に出せる圖の如き、筆致遒勁にして、能く二子の風神情姿を寫出し、生氣躍々たるものあり、洵に希有の名品と云ふ可く、其古來幾多畫家の模範たりしは、素より論を俟たざる所なり

HAN-SHAN AND SHIH-TE.

(Kakemono, monochrome sketch; 3 feet 11¾ inches by 1 foot 9 inches.)

SAID TO BE BY YEN HUI (CHINESE).

OWNED BY VISCOUNT HIDENOBU KOIDÉ.

(COLLOTYPE.)

A note on the two hermits, Han-shan and Shih-te, will be found in Vol. III. The picture here reproduced is said to be by **Yen Hui**, a famous artist of the Yuan dynasty (1180-1367), who won, as we stated in Vols. II. and VI., wide admiration in China; while his influence upon old Japanese art was exceedingly great, for almost all the noted artists of the Higashiyama era (15th century), and especially the Takuma artists, were imitators of his art-style. Myôchô, to whom we have so often referred in the present series, is said to have polished his method by study of this Chinese artist's productions. His influence upon the development of pictorial art during the Ashikaga period, deserves special mention. The picture here reproduced is, no doubt, one of his masterpieces; the character of the two hermits being fully brought out, and the strength of the brush being especially noticeable. This must have served as a model for paintings of its kind.

(續前頁，第一頁廿六頁)

AT-HIER OMA MAHO-KAH

OWMID E ANCOUWU THUOBBV TE OTWVO



猿猴圖雙幅(絹本墨畫)

傳默庵筆

(各竪四尺三寸二分、横三尺一寸五分)

子爵小出英延君藏

古來支那風の畫にして古色を帶びたる猿猴の畫あれば、人多く指して牧溪又は默庵の筆なりとし、馬を看れば、趙子昂(元朝の名匠)なりとし、龍に遇へば、即ち陳所翁(南宋の大家)を呼ぶ、蓋し是等の畫題は彼等の長處にて、其作品も亦多きに由るなり、茲に出せる猿猴畫の如き、亦古來默庵の筆と傳へらるゝものなり、然れども默庵とは何人なるか、或は本邦人なりと云ひ、又は支那人なりと稱せられ、其說一定せず、琦楚石錄、不舊印譜等の諸書によれば、默庵は日本僧にして、求法の爲め入宋し、牧溪を師として畫を學ぶ、夫の淵默庵即ち是れなりと云ひ、又夢想國師の法嗣に默庵周諡、或は瑜に作る、禪師なる人あり、應安六年(西曆一三七三年)六月十七日、歳五十六にて寂せしが、墨戲を善くせり、此人即ち是れなりと云ふ、之に反し、默庵を支那人なりとするの説に従へば、南宋の王介にて慶元年間(西曆一一九五年—一二〇〇年)丙侍と爲り、善く山水人物を畫き、馬遠、夏珪、共に宋朝の名匠を學びて、其妙を得、亦梅蘭を寫すに長じたる人なりと云ふ、然れども、王默庵の猿畫を能くせしこと、毫も所見なし、但し君臺觀左右帳記及び皇朝名畫拾彙の如き、いづれも支那人なりとし、殊に拾彙には、宋人王介默庵と號す、其畫今傳はらず、又元に僧默庵あり、俗に牧溪の再來と謂ふ、墨畫を能くす、云々との説を附せり、此の如く默庵の傳に就きては頗る明晰を缺ぎ、此畫の如きも果して何れの默庵の作なる可きか、之を判斷すること容易ならずと雖も、兎に角に、其支那畫の趣を帶び、且つ頗る牧溪の面影を有するが如き、洵に好古家の穿鑿に値するの名品なり

MONKEYS.

(A pair of Kakemono, monochrome sketches; each, 4 feet $3\frac{1}{4}$ inches by 3 feet $1\frac{1}{4}$ inches.)

SAID TO BE BY MOKU-AN.

OWNED BY VISCOUNT HISANOBU KOIDÉ.

(COLLOTYPE.)

People used to attribute any ancient monkey picture, which was drawn according to the canons of a Chinese school, to Mu-chi, of the Southern Sung dynasty (1127-1259), or to **Moku-an**, whose nationality has not been identified; some think him to have been a Chinese, others a Japanese, as his life and career are not clear to us. According to some books, he was a Japanese, who went to China during the Sung dynasty and studied art under Mu-chi; according to another authority, he was a priest, skilled in the use of monochrome, who died in 1373, aged fifty-six. Those books which represent him as having been a Chinese, say that he was Wan-chieh, otherwise called Moku-an (Mo-an), an artist who flourished towards the end of the 12th century and in the beginning of the 13th. Furthermore, there was a Moku-an, skilled in monochrome, who lived at the time of the Yuan dynasty. As these traditions differ so widely, we are by no means in a position to speak with certainty. As for the present picture, we see in it a trace of Chinese taste and find that it somewhat resembles the work of Mu-chi.





聖一國師畫像(紙本墨畫) 僧兆殿司筆

(竪一尺一寸七分、横一尺三寸八分)

京都臨濟宗大本山東福寺藏

我國の繪畫は支那に淵源したるものにして、其書法の如き亦主として之に憑れり、抑、支那の畫たるや古來書畫一致の論を本とし、其國の文人或は書を學ぶは則ち書を學ぶに異ならずと云ひ、或は書法の在る處即ち書法の在る處なりと云ひ、全く二者を同一視したり、故に彼の書法に於ける眞行草三體の論の如き、書法にも亦適用せられ、其描法をして變態の妙あらしめたり、茲に掲ぐる兆殿司(正平七年—永享三年即ち西曆一三五二年—一四三一年)の聖一國師畫像は即ち其標本たり、試みに之を曩に第六冊に掲げたる聖一國師畫像に比せよ、其畫く所同じく、其筆亦同一なるに拘らず、兩者大に趣を異にし、恰も別手に出るが如し、第六冊に出せるは即ち所謂眞體の畫にして、筆法謹嚴、傳彩愼密を極めたり、今像に至つては即ち、其草なるものにして、筆致閑疎、風韻掬す可し、是れ描法の異なり、而して奇正變化行く所として可ならざるなきは即ち兆殿司の筆力なり、彼れ此妙技を以て東山時代(西曆第十五世紀)水墨畫の天地を開拓し、永く後人の仰ぐ所たりしは、眞に貴重するに堪えたり、即ち此畫は本邦繪畫史に留意するもの、必ず査閲せざる可らざるの材料なり

SHÔICHI KOKUSHI.

(Kakemono, monochrome sketch; 1 foot 2 inches by 1 foot 4½ inches.)

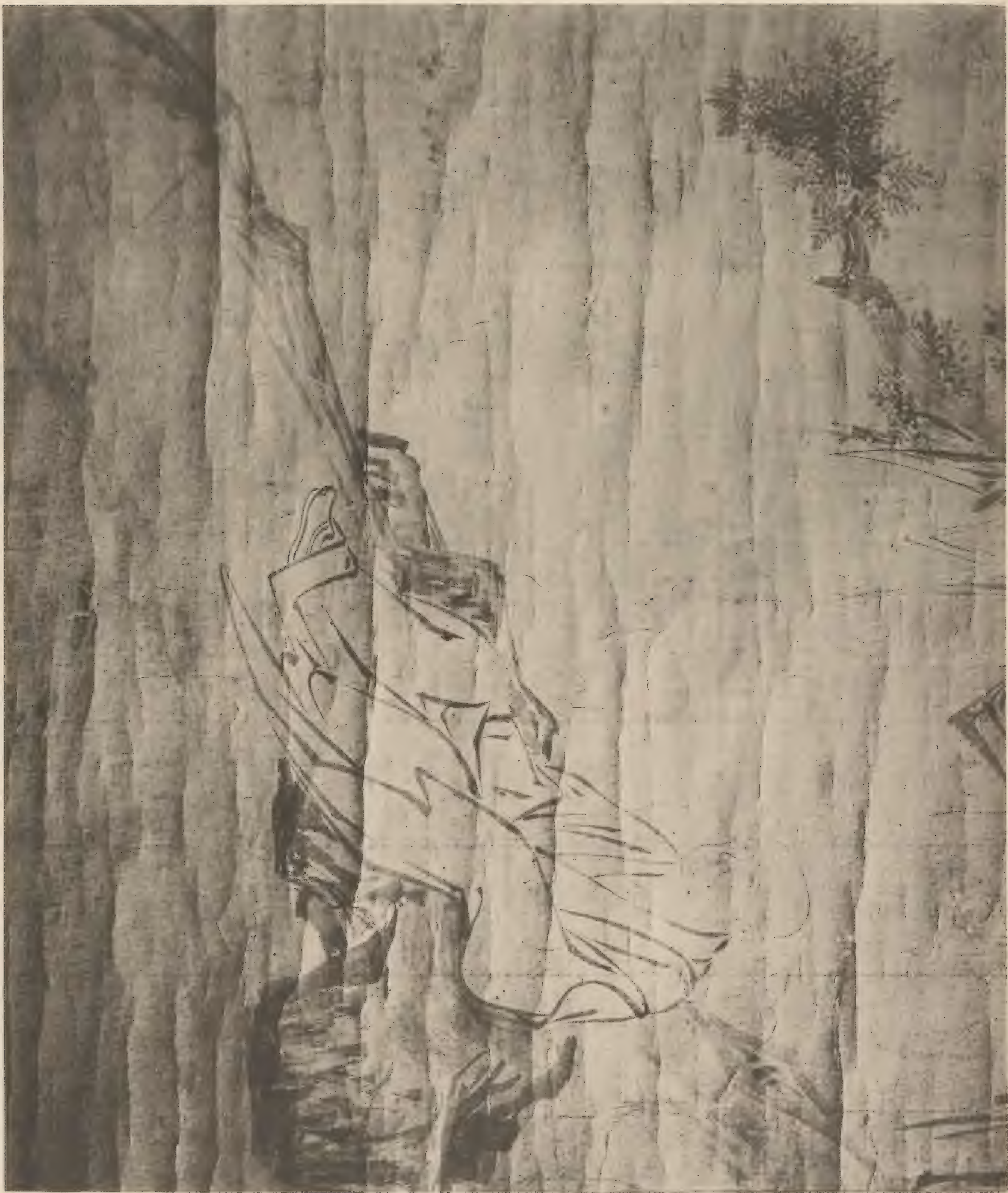
BY MYÔCHÔ.

OWNED BY THE TEMPLE, TÔFUKU-JI, KYÔTO.

(COLLOTYPE.)

The pictorial art of our country has always been connected with that of China and it made great development by following the methods of Chinese artists. In that country, it was considered that the art of painting was allied to that of writing, and that, therefore, the rules governing the three styles of chirography: namely, *Kaisho* (the square), *Gyôsho* (the free), and *Sôsho* (the cursive), were applicable to the production of pictures; and thus variety was given to the latter art.

The picture here reproduced was painted by **Myôchô** (1352-1431) and is a good example to illustrate the variation which has been mentioned. If this is compared with the picture of the same prelate, given in Vol. VI., the great difference between them in the character of the brush-work and in the method of painting, will be at once noticed; although they were produced by the very same hand. The difference is due to the simple fact that the picture given in the former volume was painted in the so-called *Kaisho* style; while the present one is in the *Sôsho*: the former shows great precision and that severity which is always suggested by straight lines, and all the details are minutely worked up; the latter displays the boldness of curved lines and the suggestive strength of outline work. In both of them, however, the personal bearing, the gentle dignity, and the noble virtue of the high priest, Shôichi Kokushi, are equally well brought out. Such eminent skill as that possessed by Myôchô, and which is displayed in the present picture,—as well as in the other,—must be looked upon as the forerunner of the school of monochrome sketches which exerted such extended influence during the Higashiyama period (middle of the 15th century), and hence this picture is of great importance as an illustration of the history of Japanese art.



山水圖(絹本淡彩) 僧雪舟筆

四幅對中の二幅

(各縦二尺三寸三分、横一尺四寸四分五厘)

侯爵黒田長成君藏

雪舟應永二十七年—永正三年即ち西曆一四二〇年—一五〇六年は前冊既に屢述べたる如く、深く禪門の奥旨を透悟し、且つ繪畫の才を天性に得て、専ら心を此一事に委ね、切磋琢磨、孜孜として敢て怠らず、遂に古今獨歩の技倆を揮ふに至れり、其畫く所花卉、翎毛、人物等皆悉く入神の妙を極めざるなく、殊に山水畫に至りては、眞に畫中の三昧手たり、茲に出せるものの如き、即ち其好標本と稱す可し、此二幅は黒田侯爵の襲藏に係る有名な四季山水圖四幅中の二幅にして、春夏の二景なり、甲は遠山蒼々たるの邊、樓閣高く聳え、奇巖突兀たるの處、蝸廬に清談を打するの人あり、松樹花光と相映じて春意の暢然たるを覺う、乙は鬱々たる樹林の下、濛々たる江水の涯、一個小亭の立てるあり、颯々たる涼風正に堂に滿つ、更に眼を擧げて遙望すれば、一條の飛瀑高く巖石の間に懸り、一個の韻士谿を隔て、之に對し、脫然として塵煩を忘るゝあり、山中夏日の景茲に盡く、而して其筆力の遒勁なる、布置の整正なる、雪舟一代の傑作として江湖に喧傳せらるるも、洵に偶然ならずと謂ふ可し、先年佛國巴里に萬國大博覽會の開かるや、我が政府は此畫を古畫の一標本として出陳せり、想ふに世界の讀書家は深く此畫の妙趣を鑑賞したるならん、吾人亦特に請ふて撮影登載し、本書に光彩を添ふるを得たるは大に榮とする所なり、然れども春夏二圖のみては未だ合璧の妙を窺知すること能はざるにより、後冊更に秋冬の二景を掲げて覽者の渴望を醫せん

LANDSCAPES.

(Two Kakemono, slightly coloured; each, 2 feet 3 $\frac{3}{4}$ inches by 1 foot 5 $\frac{1}{4}$ inches.)

BY SESSHŪ.

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

Sesshū (1420-1506) was, as has been mentioned in the previous volumes, a high priest of the Zen sect, and possessed great talent as an artist. He devoted himself exclusively to art, but he drew his inspiration chiefly from Nature herself, and at length became one of the greatest artists of Japan, developing a new school, which is generally called 'Unkoku.' He was skilful in handling all sorts of subjects, but his special forte lay in depicting the charms of natural landscapes. The two *kakemono* before us are his best examples to demonstrate the truth of the above statement. They are two of a set of four, owned by Marquis Kuroda. The first represents a spring landscape, the second, a summer scene. In the former picture, several tall buildings appear among distant mountains, while some strangely-shaped rocks, gnarled and twisted pine-trees, and a house are all well disposed in the middle distance and foreground; the whole displaying effectively an ideal spring scene. In the latter, some trees—under which stands a pretty harbour—are massed against the rocks, and a cascade plunges down from the high hills in the middle distance: a man, gazing at the waterfall, is enjoying the cooling influence of the rushing torrent. All these sights induce the feeling that one is actually in such a charming spot on a warm summer day. The subjects are treated with consummate skill and the use of the brush is very strong and healthy. It is quite natural that these pictures are highly appreciated by all connoisseurs as the best of Sesshū's work.

二景を讀み了る書の盛衰を習せし

のふておまじふの缺き靈映すること請けをるゝと、繪冊更け煉登の
 本書に張替を圖するを許せるお大に樂をせる程なり、然れども春夏二圖
 案お樂く、我書に寫映を讀賞しけるは、吾人衣鉢に滿んで最潔登難く
 るや、殊に讀者の此書を古畫の一冊本として出願せり、懸るに世果の諸畫
 とも當に附然してをる情ふ可く、我々繪圖四里に萬國大新賣會の開ける
 氏の靈映する諸畫の靈玉なる、實供一升の繪替をして、吾臨に運轉せざる
 こと、幾く細思して、靈映を忘るゝ、お山中夏日の景並に盡く、而して其筆
 了畫聖を、此一冊の筆蹟高く、風石の間を懸て一冊の諸士靈を隔て、之
 水の畫一冊小事の立てるあり、墨をせる寒風五の堂に滿て、更け細き筆も
 張る時刻して、意意の謝然せる、墨と、この變はせる、樹林の、不霜はせる、石
 懸、懸、閑高き、筆を、遙突、天ける、の、風、陣、瀧、の、術、術、を、作、せる、の、人、あり、林、樹、非
 る、四、季、山、水、圖、四、冊、中、の、二、冊、に、して、春夏の二景なり、甲お、畫、山、菰、は、せる、の
 の、成、る、時、其、後、圖、本、を、解、て、可く、此、二、冊、お、黒、田、菊、荷、の、蓮、瀧、に、附、る、本、各、は
 ちるは、此の山水畫に、正して、此、其、の、畫、中、の、三、和、手、は、其、に、出、せる、もの
 の、對、稱、を、許、ふ、に、正、し、て、其、畫、を、讀、み、其、餘、手、人、御、筆、皆、悉く、入、帳、の、缺、き、謝、め
 了、事、と、心、を、此、一、冊、に、委、付、時、難、筆、難、好、は、して、了、筆、了、意、と、を、發、し、言、今、臨、此
 到、の、風、畫、は、其、の、缺、き、將、く、職、門、の、奥、旨、を、盡、す、且、て、餘、畫、の、本、を、天、替、に、替
 畫、世、瀧、永、二十、三、年、一、永、五、三、年、繪、を、西、曆、一、四、二、〇、年、一、正、〇、六、年、お、前、冊

外資黒田組の巻

(各二只三十三衣，一一只四十四衣正)

四
融
中
二
融

山水圖（融水遊）

曾雲舄筆

LANDSCAPES.

(Two Kakemono, slightly coloured; each, 2 feet $3\frac{3}{8}$ inches by 1 foot $5\frac{1}{4}$ inches).

.0012292 VII

OWNED BY MARQUIS NAGASHIGE KURODA.

(COLLOTYPE.)

appreciated by all connoisseurs as the best of Gesshū's work.

skill and the use of the brush is very strong and healthy. It is quite natural that these pictures are highly one is actually in such a charming spot on a warm summer day. The subjects are treated with consummate waterfall, is enjoying the cooling influence of the rushing torrent. All these sights induce the feeling that rocks, and a cascade plunges down from the high hills in the middle distance: a man, gazing at the an ideal spring scene. In the latter, some trees—under which stands a pretty arbour—are massed against the and a house are all well disposed in the middle distance and foreground; the whole displaying effectively buildings appear among distant mountains, while some strangely-shaped rocks, gnarled and twisted pine-trees, The first represents a spring landscape, the second, a summer scene. In the former picture, several fall to demonstrate the truth of the above statement. They are two of a set of four, owned by Marquis Kuroda. forte lay in depicting the charms of natural landscapes. The two landscapes before us are his best examples school, which is generally called 'Unkoku'. He was skilful in handling all sorts of subjects, but his special chiefly from Nature herself, and at length became one of the greatest artists of Japan, developing a new sect, and possessed great talent as an artist. He devoted himself exclusively to art, but he drew his inspiration from Nature herself, as has been mentioned in the previous volumes, a high priest of the Zen





朱買臣圖(絹本淡彩) 支那明朝石銳筆

(竪二尺六寸五分、横一尺六寸七分)

京都下村正太郎君藏

朱買臣、字は翁子、漢の嘉興府浙江省の人なり、薪を採りて自ら給す、學を好んで孜々として倦まず、然れども歳五十に及べども猶舉用せられず、妻常に之を嘆く、武帝の時西暦紀元前一四〇年―八七年遂に登第して會稽の守に任ず、故に錦袂を會稽山に翻すの語あり、此圖は即ち朱買臣、薪を負ひつゝ、途を行くにも、猶手に卷を釋てざるの狀を寫したるものなり

此畫上部に二個の印あり、一は錢唐の二字にして、他は石氏以明の四字あり、されば石以明の筆なること疑なし、以明氏は石名は銳、明朝西暦一三六八年―一六四三年錢唐(浙江省杭州府)の人なり、元の盛懋字は子昭、山水人物花鳥を善くすの畫法を學んで金碧山水樓臺人物等を書くに長じ、傳彩鮮明溫潤にして、名を當時に著はせりと云ふ、茲に出せる朱買臣の圖の如きは、石銳の作中殊に逸品と稱す可きものなり

CHU MAI-CHEN.

(Kakemono, 2 feet 7 $\frac{5}{8}$ inches by 1 foot 7 $\frac{7}{8}$ inches.)

BY SHIH JUI (CHINESE).

OWNED BY Mr. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

Chu Mai-chen, a native of Chia-hsiang (in Che-chiang), although compelled to chop firewood for his support, was indefatigable in his study of literature. He received no civil service appointment until he was fifty years of age, a fact which greatly annoyed his wife. During the reign of Emperor Wu (140-87 B. C.), he passed the official examination and was appointed prefect of Hui-chi, and after that he advanced in the service. The portrait here reproduced depicts him engaged in carrying home two faggots. He is represented with a classical book in his hand, so earnestly attentive was he to his studies.

On the present picture we discover two seals in the upper part; one being 錢唐 'Chen-tang' (the name of a place in Che-chiang), and the other 石氏以明 'I-ming of the Shih family.' From these we learn that it is the work of **Shih I-ming**, of Chien-tang in Che-chiang. He lived during the Ming dynasty (1368-1643) and was skilled in gold-coloured painting of landscapes, in portraying human figures, etc. The present picture is, no doubt, one of his masterpieces.

に出せる未買引の國の盛衰は存続の幸中興の盛品を辨
 証し輯録繼則監斷にじつ各は當知に審かき、と云ふ變
 考書くをの舊表を學ぶて金鼓山水樹蔭人煙を畫くは
 (舊)舊表録限の人は、年々の舊表を學ぶて山水樹蔭人
 煙、舊表録限の人は、年々の舊表を學ぶて山水樹蔭人
 煙、舊表録限の人は、年々の舊表を學ぶて山水樹蔭人
 煙、舊表録限の人は、年々の舊表を學ぶて山水樹蔭人

漢書食肉の、養を計るに、國半の麥を釋するもの類々
有。蘇曰、臨封は會蘇山に歸すの福あり、故國を閉さず買用
祖傳示前一四〇辛一八ノ辛、蘇曰、登殿して會朝の帝に外
に及へざるも、蘇舉用せられを、常ニ文を題し、武帝の御寶
自ら蘇を學ぶ積ひて遊々として御書を然らざる也、正十
米買用半刻餘千萬の歳興運而万省の人びゝ能く財より

京師下林五太相打獵

(選二只六廿正食，選一只六廿正食)

米買用圖(縣本齋藏) 文淵閣藏書

(Kakemono, a scroll 7½ inches by 1 foot 7½ inches.)

BY SHIH JU HING (CHINESE).

(COLLOTYPE).

landscapes, in portraying human figures, etc. The present picture is no doubt one of his. He lived during the Ming dynasty (1368-1643) and was skilled in gold-coloured painting of 'Chien-tang', (the name of a place in Che-chiang), and the other 金陵 (Jin-ling) of Chien-tang in Che-chiang. From these we learn that it is the work of **Shih I-ming**, of Chien-tang in Che-chiang. On the present picture we discover two seals in the upper part; one being 錢唐 (Chien-tang), the name of a place in Che-chiang, and the other 石以明 'I-ming of the Shih family'. The present picture is no doubt one of his.



呂洞賓畫像(紙本墨畫) 僧雪村筆

(竪三尺九寸一分、横一尺九寸六分)

東京益田孝君藏

呂巖字は洞賓、支那唐の蒲州永樂の人なり、貞元十四年(西暦七八八年)四月十四日己刻に生る、因て純陽子と號す、身長八尺二寸、常に華陽巾を頂き、黃裊衫を衣て、太皁縑を繫く、二十にして娶らず、後廬山に遊んで、火龍真人に遇ひ、天遁劍法を傳ふ、會昌年中(西暦第九世紀の央)再び進士に擧ぐれども第せず、たま／＼長安の一酒肆に遊びて、雲房先生なる者に見ゆ、先生洞賓を携へて終南の鶴嶺に至り、悉く仙道の秘訣を授くと云ふ、洞賓既に雲房の秘訣と火龍真人の劍法とを兼ねるを得、乃ち江淮に遊んで、靈劍を試み、遂に蛟害を除く、爾來隱顯變化すること四百餘年、湘潭岳鄂及び兩浙汴譙の間に遊ぶ、人これを知るなし、自ら回道人と稱せりと云ふ、茲に掲ぐる所の畫は、呂洞賓が劍法を以て蛟害を除くの圖にして、飄逸の神韻を極め、輕妙の趣致を盡す、是れ即ち東山の末路を光華にしたる鶴船翁雪村(天文頃即ち西暦第十六世紀の中頃)の筆に係れり、看來れば神情形似の外に動き、風韻墨氣の裡に溢る、眞に妙鬼神を泣かしめ、巧化工を奪ふものと謂ふ可し、雪村の靈腕にあらずんば曷んぞ能く斯の如きを得んや

LU TUNG-PIN, THE HERMIT.

(Kakemono, monochrome sketch; 3 feet 10 $\frac{3}{4}$ inches by 1 foot 11 $\frac{3}{8}$ inches.)

BY SESSON.

OWNED BY MR. TAKASHI MASUDA, TÔKYÔ.

(COLLOTYPE.)

Lu Tung-pin (born in 798), who was otherwise known as Lu Yen, was a native of Pu-chou, China, who lived during the Tang dynasty. He is said to have been well versed in all the mysterious arts peculiar to Chinese hermits, and to have been especially skilful in swordsmanship. Once he destroyed by his art a hideous dragon, which had annoyed the people in Chiang-huai. The present picture, which illustrates that incident, is a masterpiece of **Sesson**, a priest and an artist of the Sesshû school, who flourished during the middle of the 16th century.



山水圖屏風(絹本墨畫) 狩野元信筆

(各圖竪二尺六寸九分、横一尺四寸九分)

公爵毛利元昭君藏

古法眼元信(文明八年—永祿二年)即ち西暦一四七六年—一五五九年の畫蹟は世に存するもの尠からずと雖も、其一代を代表す可き傑作は先づ指を靈雲院に傳ふる山水花鳥畫(第一、第四、第七冊等參看)と茲に掲ぐる毛利家の山水圖に屈せざ可らず、能く勁健峻拔の筆を弄して高雅の趣を寫し、蒼老たる墨氣に托して爽邁の致を現はし、無限の風神縑上に溢るゝを覺え、展觀すること飽時、恍として身も亦青山白水の裡にあるかと疑はしむ、傳へ稱す元信曾て山水花鳥の圖を作り商舶に附して明國に致す、知勸城の鄭澤之を見て嘆賞して措かず、日本五百年來未だ此の如きの名畫あるを聞かず、若し夏文彥(元朝吳興の人にして、字を士良と云ひ、圖畫に精しく、圖繪寶鑑を著す)の時に遭はば必ず圖繪寶鑑中の列に在らんと、即ち書を贈て曰く、吾れ先生の畫彩を見るに恰も趙昌(北宋の名家の如く又馬遠(南宋の大家の若し、筆蹟甚だ歡ぶ可し、幸に我國に遊ぶことを得ば必ず先生の弟子とならんと、以て元信の妙技絶倫なるを知る可し、即ち此山水圖の如き、遠く馬遠の神韻を趁ひ、近く正信の風趣に逼り、優に宣和畫院の名手と衡を爭ふに足る、而して周圍の樹木草花の圖も亦元信の筆に係れりとぞ、本書元信の書を掲載すること既に數回、愈、出でて愈、妙を加へ、變化自在にして、其技倆實に端倪す可らざるを知るに足らん

LANDSCAPES.

(A pair of screens, monochrome sketches; each picture, 2 feet, 8 $\frac{1}{8}$ inches by 1 foot 5 $\frac{3}{4}$ inches.)

BY MOTONOBU KANÔ.

OWNED BY PRINCE MOTOAKI MÔRI.

(COLLOTYPE.)

There are a great many masterpieces by **Motonobu** (1476-1559) still extant in Japan; among them the pictures of landscapes, and of flowers and birds, owned by the temple, Rei-un-in, (see Vols. I, IV, and VII.) and the present screen-pictures, are the best. Gaze at these pictures for some time! The strength and freedom of the brush-work and the profound taste displayed, make one feel as if one were really looking upon an actual landscape. It is said that the artist once sent his pictures to China, and that Cheng Tse, an artist of Ming, after having seen them, admired them greatly and declared that, up to that time, he had never head there was such an able artist as Motonobu in Japan. At last Cheng Tse wrote to Motonobu to the following effect:—"I have seen your productoins, which were sent to this country by yourself. They display such masterly skill as to suffice to make them rival the pictures of Chao Chang (of the Northern Sung dynasty—960 to 1126) or those of Ma Yuan (of the Southern Sung—1127 to 1259). If you will come to my country, I shall feel it a privilege to be permitted to become your pupil." This fact alone is sufficient to enable us to understand Motonobu's eminent attainments as an artist. The plants and flowers painted on the mounting of the screens are also by Motonobu himself.





李白觀瀑圖(紙本淡彩)

狩野玉樂筆

(竪三尺二分、横一尺四寸四分)

男爵岩崎彌之助君藏

李白は第三冊にも述べたる如く、支那唐朝玄宗帝時代(西暦第八世紀)の人なり、曾て翰林の供奉となりしも、帝の寵姫楊太真と合はず、免官せられて廬山に退隱し、詩酒に興を遣れりとぞ、此圖は李白が廬山に在りし時、たま／＼一條の巨瀑を觀て、飛流直下三千尺、疑是銀河落九天と口吟せし事跡を描けるものなり

狩野古法眼元信(文明八年—永祿二年)即ち西暦一四七六年—一五五九年、父正信の志を繼ぎて一派の畫風を宣揚し、門下の桃李郁々乎として頗る盛んなりしが、能く其妙處を會し、其骨髓を得たるものを、覓むれば、先づ指を玉樂に屈せざるを得ず、其一代の作中、秀逸にして落款印章なきものに至りては、世人往々認めて以て元信の筆となせり、茲に出せるもの、如き筆致適勁にして、氣格峭峻、加ふるに全體の布局周密にして、能く整ひ、宛然宋の大家馬遠夏珪の風趣に接し、正信元信父子の妙蹟に對するの概あり、眞に是れ玉樂畫中の傑作にして、其技倆の非凡卓拔なりしを知るに餘りあるものと謂ふ可し

玉樂は元信の族姪なりと云ふ、相州小田原に住し、領主北條氏政或は云ふ氏康に仕へて畫師となる、永祿頃(西暦第十六世紀の中頃)の人なる可し、其遺蹟の世に傳はるもの多からず、たま／＼現存するものは大抵草畫山水若くは布袋の類に過ぎず、茲に掲ぐるもの、如きは、殆んど希れなり、又其印文に宗祐とあるあり、又間、右都御史とあるもあり、此李白觀瀑圖には宗祐の印を捺せり、宗祐は夫れ或は其字ならんか

LI TAI-PAI LOOKING AT A WATERFALL.

(Kakemono, slightly coloured; 3 feet by 1 foot 5 $\frac{1}{8}$ inches.)

BY GYOKURAKU KANÔ.

OWNED BY BARON YANOSUKÉ IWASAKI.

(COLLOTYPE.)

Li Tai-pai was, as has been stated in Vol. III., a Chinese poet who flourished during the reign of Emperor Hsuan-tsung, of the Tang dynasty (8th century). He was once made an officer of the Hanlin (University), but as he was not on good terms with Lady Yang Tai-shin, the favourite of the Emperor, he resigned and retired to Lu-shan, where he passed his time composing poems and drinking wine. The present picture shows him gazing at a waterfall in Lu-shan. Under the inspiration of the sight, he composed a famous poem, which may be rendered in English as follows:—

‘Whence leaps the waterfall before me,
Thirty thousand feet on high?
From the snowy clouds that hang o’er me,
The mountain peaks of the sky.’

Motonobu Kanô (1476-1559), following the original plan of his father, Masanobu, established the Kanô school and laid the foundation for that traditional style of his family which flourished during a period of three hundred years. Among all of Motonobu’s pupils, the most distinguished was Gyokuraku, our artist. There are some of his productions which bear no sign-manual and, therefore, are regarded as Motonobu’s work. The picture here reproduced is one of his masterpieces; the strong composition and the powerful handling being especially noticeable.

Gyokuraku, the painter—who flourished in the middle of the 16th century, is said to have been a relative of Motonobu. He was an artist in the retinue of Lord Ujimasa Hôjô, of Odawara. Those of his works which have come down to us are generally free-hand sketches of landscapes, of figures—such as Hotei (Pu-tai), or the like, and we rarely meet with such a one as we have here. Our picture bears his seal, Sôyû, which was one of his private names.



扇面萩兔圖(紙本着色) 本阿彌光悦筆

(竪五寸七分、横一尺八寸一分)

男爵九鬼隆一君藏

徳川の初世(西暦第十七世紀の上半)に當り、桃山風の華麗豊富なる趣に土佐の古法を參酌して、更に一種の風格を創し、以て京都に於ける元祿美術の先驅を爲したるものは、豈本阿彌光悦の一派にあらずや、然るに世人動もすれば光琳の盛名に眩し、斯流に名くるに光琳派を以てすれども、其淵源する所を繹ぬれば、光琳は唯、よく光悦を祖述したるに過ぎざるなり、固より光琳の畫に巧なる、其盛名を博せるも決して偶然にあらずと雖も、然れども故らに時好に投じて豪華を擬したるの痕なきに非ず、光悦に至りては則ち然らず、其氣宇高尚にして其家素より書を以て業とせず、祖先の衣鉢を紹ぎて刀劍の鑑定に衣食し、時に或は彩筆を採りて興を遣り、茶香を點じて雅懷を伸べたるものなるが故に、其畫く所のもの概ね皆醇厚溫雅にして氣韻太だ高く、毫も光琳の畫に於けるが如き匠氣の存するを認めざるなり、茲に掲ぐるもの、如き僅に扇面の小品に過ぎずと雖も、彼れの眞面目を發露せる佳作なり、其畫風の潤麗なる、其意匠の高渾なる、特に濃厚なる色彩の能く調和して些も鄙俗の態なきところ、實に光悦獨造の妙技なりと云ふ可し、其右方に書せる歌は新古今和歌集戀部に

宇治にて夜戀といふ事をおのこともつかうまつりしに

藤原秀能

袖の上に誰ゆる月はやどるそと餘所になしても人のとへかし

とあるものにして、畫意と何等の關係なしと雖も、其書法の適逸なる、大に見るに足る、光悦初め書を近衛龍山公に學びて御家流の手跡を能くし(或は青蓮院の尊純法親王に學びたりとも云ふ)中頃道風佐理の跡を慕ひて遂に一家の風を興し、近衛信尹公及び松花堂昭乗翁と共に當時の三筆と稱せらる、蓋し光悦の多藝多能なる、其本業たる刀劍の鑑定、磨礪、淨拭の技に精通したるは勿論、書畫共に其蘊奥を究めて、光悦流の開祖と仰がれ又製陶に漆器に蒔繪に各、其妙を盡し、奇想人意の表に出でて雅趣溢るゝが如し、加之茶事を古田織部に學びて之に通曉せりと云ふ、能く多技に涉り諸道に達したること光悦の如きは古今多く其比を見ざる所なり、

光悦、本氏は松田と云ひ、徳反齋、又徳本齋、或は自徳齋と號す、片岡治郎太夫の三男にして、本阿彌光心の養子となる、晩年洛北鷹峯に隱棲し、居を太虛庵と名づけ、又鷹峯舎と號せり、寛永十四年(西暦一六三七年)二月三日、八十二歳にて歿す、法號を了寂院と云ふ

HAGI (LESPEDeza BICOLOR) AND RABBIT.

(Fan, in colours on a gold ground; 1 foot 3 1/4 inches by 6 3/4 inches.)

BY KÔYETSU HON-AMI.

OWNED BY BARON RYÛICHI KUKI.

(WOOD-CUT.)

In the beginning of the Tokugawa Shogunate, **Kôyetsu Hon-ami**, an able artist—combining the luxury of the Momoyama arts with the old style of the Tosa school, founded a new method and served as a forerunner of the Genroku arts (end of the 17th century). As his follower, Kôrin Ogata flourished during the halcyon days of the Tokugawa government, so that people used to call that art-style the ‘Kôrin School:’ but in reality Kôrin was only the promoter of his predecessor’s art-method.

Kôyetsu’s family were professional experts in swords; but his genius was not restricted to that branch alone. He was a skilful writer of Chinese ideographs, in which art he was one of the ‘Three Pens’ of his time, being the founder of the Kôyetsu school; and further—in painting—he was the founder of an original method, as has been stated. This is not all. In designing on earthenware, on plain lacquer pieces, or on gold and silver lacquers, he was just as skilful as in the other lines. In the tea-ceremony, too, he was a master, having been a pupil of Oribé Furuta. His wonderful skill in every department of art, which gained such general admiration for him during his own time, is now exhibited in the reproduction here given; the writing, as well as the painting being his own. He died in Kyôto, in 1637, aged eighty-two.

山西平定縣志

[illegible][illegible]

半節にて并戀ふりふ事なほのこともの低きまへりし

[illegible]

關西丹波國通本卷也 本國國志卷五

HAGI (LESPHENEY BIGLOR) AND RABBIT.

OWNED BY BAKER & CO. KENT.



花車圖屏風一雙(金碧紙本着色) 狩野山雪筆

(各 竪五尺八分、横一丈一尺八寸四分)

京都山田定兵衛君藏

茲に出せる花車の圖は燕子花、藤、牡丹、萩、紅葉、菊花の類を
大小三車に滿載したる有様を書けるものにて、粉彩華麗、
粲然人目を奪ふ、是れ狩野山雪の揮灑する所、山雪(天正十
八年—慶安四年即ち西曆一五九〇年—一六五一年は第
八冊に述べたる如く、山樂(永祿二年—寛永十二年即ち西
曆一五五九年—一六三五年)に就きて其畫法を受けたれ
ども、後自から其格を變じ、山水人物、花卉鳥獸等皆雅率秀
潤にして、山樂の畫とおのづから其趣を異にするに至れ
り、然れども此圖の如きは、濃彩妖艷にして、圖樣結構亦模
様の傾向を帶び、普通見る所のものと頗る其撰を殊にし、
桃山時代の餘韻を趁ひ、義父山樂の妙趣を發揮したるが
如きの觀あり、想ふに山樂、山雪に妻すに其女を以てして
狩野氏を冒さしめ、更に立て、嗣と爲し、其藏する所の畫
稿遺墨を擧げて之に附與したるは、畢竟山雪が自己の畫
術を極め、能く這般の靈筆を揮ひたるに由らざる可らず、
即ち山雪傑作の一として之を珍重す可きなり

ORNAMENTAL FLOWER-CARTS.

(A pair of folding-screens, in colours on a gold ground; each, 5 feet $\frac{3}{8}$ inch by 11 feet 9 inches.)

BY SANSETSU KANÔ.

OWNED BY Mr. SADABEI YAMADA, KYÔTO.

(COLLOTYPE.)

The large flower-cart contains, as is seen in the first plate, peonys, wisteria japonicas, etc.; while the small one has sweet-flag. In the second plate, the cart contains chrysanthemums, asters, *hagi* (*lespedeza* bicolor), and maple-leaves. Thus they represent three seasons: spring, summer, and autumn.

Sansetsu Kanô (1590-1651) was, as we stated in Vol. VIII., a pupil of Sanraku (1559-1635), but afterwards changed his style; his originality being displayed in paintings of flowers, animals, birds, or the like. In the pictures here given, however, we observe that there are other elements than the mere combining of colour and taste, and that they differ from the artist's usual works. Perhaps it is not too much to say that Sansetsu is here imitating his teacher Sanraku's style and conceptions. The master, it is said, gave his daughter in marriage to the pupil, and made him the successor in the artistic line of the school. Our artist seems to have been considered, by his teacher, the chief of the Kyôto Kanô, after himself. The pictures here reproduced are, in any case, worthy of the office which the teacher entrusted to his pupil.





檜鷺圖(絹本着色) 狩野常信筆

(竪三尺一寸四分、横一尺)

東京栗山善四郎君藏

狩野常信は尙信の長子にして、幼名を三位通稱を右近と云ふ、剃髪して養朴と改め、古川と號す、又中務卿法印と稱し、別に耕寛齋、青白齋、紫微翁、寒雲子、篋渚散人等の號あり、寛永十三年(西曆一六三六年)三月十三日京都に生る、父に従ひて江戸に上り、屢、大猷公(徳川三代將軍家光)及び嚴有公(四代將軍家綱)に謁し、命によりて書を作り、賞賜を受くること甚だ多し、寶永元年十月十二日法眼に敍し、六年十一月三日法印となる、此年紫宸殿の賢聖障子及び仙洞御所の書を命せられ、其他紅葉山の靈屋に描き、又琉球中山王に賜ふ所の屏風に筆を染めて褒賞を受けたること枚舉に遑あらず、且つ寶永七年十二月十九日、武藏國大里郡沼黒村和田村に於て二百石を賜ふ、正徳三年(西曆一七一三年)正月二十七日歿す、年七十八、池上本門寺に葬る、法諡を常心院道雪日觀居士と云ふ、常信初め書法を父尙信に學び、後教を伯父探幽に受けしと云ふ、其書く所の山水人物花鳥等皆妙に、水墨設色俱に巧なり、即ち狩野家に於て探幽に次ぐの名手は此人なり、常信又古書の鑑識に長じ、兼て和歌を能くし、其詠草積みて卷を成すと云ふ、以て其雅懷詞藻を知るに足る、而して其書の超然塵俗を脱するもの宜なりと謂ふ可し、茲に掲ぐる書の如き、以て一代の大作と爲すに足らざるも、用筆正格にして、氣韻高邁に、其賦彩の配合最も妙を究めて、濃淡相照應し、意匠亦頗る奇拔、觀者をして坐ろに清秀の感に堪へざらしむ、這般の妙味は探幽と雖も未だ遽かに及び易からざる所あり、此畫、款識に就きて察するに、彼れが六十九歳の末より七十四歳の末に至る間の作なるが如し、即ち知る是れ常信の技既に老圓の域に進みて一世に卓出したる時の作なるを。

HERON ON TREE.

(Kakemono, coloured; 3 feet 1½ inches by 1 foot.)

BY TSUNENOBU KANÔ.

OWNED BY Mr. ZENSHIRÔ KURIYAMA, TÔKYÔ.

(COLLOTYPE.)

Tsunenobu, the eldest son of Naonobu Kanô, was born in the city of Kyôto, in 1636. During his boyhood he was called Sammi or Ukon, but when he entered the priesthood he received the name of Yôboku or Kosen. He had several pseudonyms, Kôkansai, Seihakusai, Shibi-ô, Soku-unshi, Kôcho-sanjin, etc. In his youth he went to Yedo (now Tôkyô) with his father, Naonobu, and oftentimes had the honour of being received in audience by Iyemitsu, the third Shôgun of the Tokugawa dynasty, and by Iyetsuna, his successor, and they, admiring his pictures, presented him with many gifts. He was appointed Hôgen in 1704, and Hôin in 1709. He was several times commanded to paint on the walls of Imperial Palaces, and frequently upon these occasions the Emperor rewarded him with presents. He died in 1713 at the age of seventy-eight.

Tsunenobu is said to have studied the rational methods of art under his father, in his early years, but afterwards he was instructed by Tannyû, his uncle (1602-1674). In pictures of landscapes, of human figurers, of flowers and birds, and of all other subjects, he well displays his eminent talent, either in monochrome sketches or in coloured productions. He is considered to have been an able artist, and takes his place next to Tannyû, one of the greatest names of the Kanô school. Although the picture here reproduced is not the best of his productions, the dexterity displayed in the brush-work, the consummate taste, the elaboration of the colour scheme, and the peculiar design, are all very attractive. According to the signature, this picture was executed during Tsunenobu's old age, — perhaps between his sixty-ninth and seventy-fourth years, — when his talent had become ripened to the utmost height of his attainment.



風雷二神圖屏風(金碧紙本着色) 尾形光琳筆

(各竪五尺四寸五分、横六尺四分)

伯爵徳川達孝君藏

風雷二神のことは、曩に第二冊に掲げたる宗達筆の同圖に於て之を述べたり、此畫の筆者尾形光琳明暦元年—享保元年即ち西暦一六五五年—一七一六年は第四冊四季草花圖の説明中詳述したる如く、光悦弘治二年—寛永十四年即ち西暦一五五六年—一六三七年及び光悦と時を同うしたる宗達の二人に私淑して其畫風を領悟し、更に新意を出だして、畫界に一生面を開きたる人なり、殊に此畫は宗達の圖を模して畫けるものなれば、兩々比較對觀せば、おのづから無限の趣味を感ず可し、但し宗達の畫は高雅風韻餘りありて筆才足らず、光琳は筆才餘りあるも一種の匠氣あるを免れず、蓋し是れ兩家の資性然るを致すものなる可し、兎に角に此畫は光琳の作中殊に傑出の物にして、古來世人の喧稱するも誠に故ありと謂ふ可し。

GODS OF THUNDER AND OF STORM.

(A pair of folding-screen, in colours on a gold ground; each, 5 feet 5 $\frac{1}{8}$ inches by 6 feet $\frac{1}{4}$ inch.)

BY KÔRIN OGATA.

OWNED BY COUNT SATOMICHI TOKUGAWA.

(COLLOTYPE.)

As to the Gods of Thunder and of Storm, we have spoken under the pictures of like nature by Sôtatsu Tawaraya, reproduced in Vol. II. of the present series. As we have stated in Vol. IV. under 'The Seasons Florally Represented,' by **Kôrin Ogata**, (1655-1716), the painter, after having learned the art-styles of Kôyetsu Hon-ami (1556-1637) and Sôtatsu, his contemporary, created a new style by his unequalled originality. The pictures, which we have here reproduced, were painted in imitation of those by Sôtatsu, and must be compared with them as to details. The work of Sôtatsu is full of taste and refinement, yet we detect certain defects in the manner of handling the subject. The pictures by Kôrin, on the contrary, are admirable in their power, although his ambitious spirit seems somewhat to affect his taste. It is their truth to Nature that gives these works such effect. However, we may consider them, the pictures are among our artist's masterpieces, and there is ample reason for their having held the admiration of people from olden times.

すゑと銘に結ありと謂ふ可し

書は光緒の年中に繪出の繪にして古來世人の繪
畫の兩端の位置然るも實すものなる可し更に前
光緒は繪を好むあるも一顧の匠餘あるも是れす
可し其し常盤の畫は高麗風餘ありて筆を足す
可し其し兩々其繪畫をばまのいかに無類の趣味を
人ば其に此書を宗に繪を興して書けるも
も餘畫し更に筆意を出して繪界に一全面を
光緒を興し同くしたる繪畫の二人に就いて其
一寛永十四年即ち西暦一五五六年一六三三年
冊圖卷草畫圖の繪則中巻繪したる如く光緒
一享保五年即ち西暦一六五五年一七一六年
冊に就て二巻を遊へたも其書の筆意は光緒
風畫二巻を遊へたも其書の筆意は光緒

前編繪川卷草畫圖

(光緒畫卷四七正位 繪川卷草畫圖)

風雷二幅圖風(金邊藏本卷)

風光緒畫

GODS OF THUNDER AND OF STORM

(A pair of folding-screen, in colour on a gold ground; each 2 feet 5½ inches by 6 feet 1½ inches)

BY KÔRIN OGATA

OWNED BY COUNT SATOMIYAMA TOKUGAWA

(COLLOTYPE)

As to the Gods of Thunder and of Storm, we have spoken under the pictures of like nature by Sôtatsu Tawaray, reproduced in Vol. II. of the present series. As we have stated in Vol. IV. under 'The Seasons Formerly Represented', by Kôrin Ogata, (1637-1716) the painter, after having learned the art-styles of Kôretsu Hon-ami (1556-1637) and Sôtatsu, his contemporary, created a new style by his unqualified originality. The pictures, which we have here reproduced, were painted in imitation of those by Sôtatsu, and must be compared with them as to details. The work of Sôtatsu is full of taste and refinement, yet we detect certain defects in the manner of handling the subject. The pictures by Kôrin, on the contrary, are admirable in their power, although his ambitious spirit seems somewhat to affect his taste. It is their truth to Nature that gives these works such effect. However, we may consider them, the pictures are among our artist's masterpieces, and there is ample reason for their having held the admiration of people from older times.





琴棋書畫圖屏風(紙本着色) 英一蝶筆

(各竪五尺二寸一分、横一丈二尺三寸)

子爵大河内信好君藏

古來琴棋書畫を書くもの多しと雖も、其圖様の嶄新奇抜なる、
茲に出せるもの、如きは甚だ稀なり、蓋し一蝶承應元年―享
保九年即ち西暦一六五二年―一七二四年の此書は春夏秋冬
の四時を琴棋書畫の四遊に配し、更に之を公武と神佛とに寄
せて畫きたるものにして、意匠の非凡なる、一蝶にして始めて
克く之れあるべし、一蝶性頗る豪放にして、時に或は狹斜の巷
に豪遊を試み、鯨飲長夜、猶ほ能く筆を弄して滑稽諧謔の圖を
作り、間々寓するに諷刺の意を以てし、觀る者をして且つ笑ひ
且つ驚かしめしこと屢なりしと云ふ、されば此書の如く新趣
を出だし奇致を顯はすは、一蝶の長技なり、一蝶の畫較もすれ
ば滿幅の霸氣人を撲て來り、冲和溫淳の趣に乏しきもの尠か
らずと雖も、此書は極めて沉厚謹密なり、之を曩に掲載せる懸
瀑飛燕の圖と對比するに、其風趣全く別手に出づるが如し、そ
の變幻自在にして端倪す可からざる、概ね此類なり、一蝶初め
狩野安信に學ぶと雖も、天賦の技能は則ち狩野氏の畫法を墨
守するを以て足れりとせず、洞然大觀して其格を破り、古江戸
の美術界に一種平民的の趣味を發揮せしは亦是れ一個の人
豪と云ふ可し

THE FOUR ARTS.

PLAYING THE LYRE AND CHECKERS: WRITING AND DRAWING.

(A pair of screen, coloured; each, 5 feet 2 inches by 11 feet 11½ inches.)

BY ITCHÔ HANABUSA.

OWNED BY VISCOUNT NOBUYOSHI ÔGÔCHI.

(COLLOTYPE.)

'The Four Arts' is a favourite subject with artists, and since hundreds of years ago has been often treated in a great variety of ways, but there have rarely been such unique designs as are shown in the present illustrations. In the pictures here reproduced, each of the four arts is associated with one of the four seasons by appropriate scenery; and, furthermore, each is matched with some branch of the more serious affairs of life, literature, arms, and religion as connected with Shintô or Buddhist temples. Such an original design could hardly have been conceived by an ordinary artist, and the fact that Itchô was a very ingenious painter is fully demonstrated by these pictures. It is said that Itchô, indifferent to conventional matters, indulged in wine to excess; but, even when intoxicated, he painted caricatures in which he skilfully exposed the foibles of society and the weaknesses of human beings. On looking at such pictures, therefore, people burst into laughter, while, at the same time, they were constrained to yield to the influence of their allusions. The facts being as we have stated, such grave and earnest pictures as the present ones are rarely found among Itchô's productions. They are quite exceptional, and the great difference between the brush-work and taste displayed in them and in 'Waterfall and Swallows,' reproduced in a previous volume, is so very noticeable that the pictures seem to have been painted by different hands: the explanation of this difference is found in the fact that Itchô's attainments in various methods of handling his brush were exceptional. At first, he studied art under Yasunobu, of the Kanô school, but his own, inherent genius was too great to permit of his clinging to that method and eventually, having put aside all that he had learned, he developed his own, unique style; the light of his genius falling upon the artistic world of Yedo. A short account of Itchô's life (1652-1724) was given in Vol. VII.

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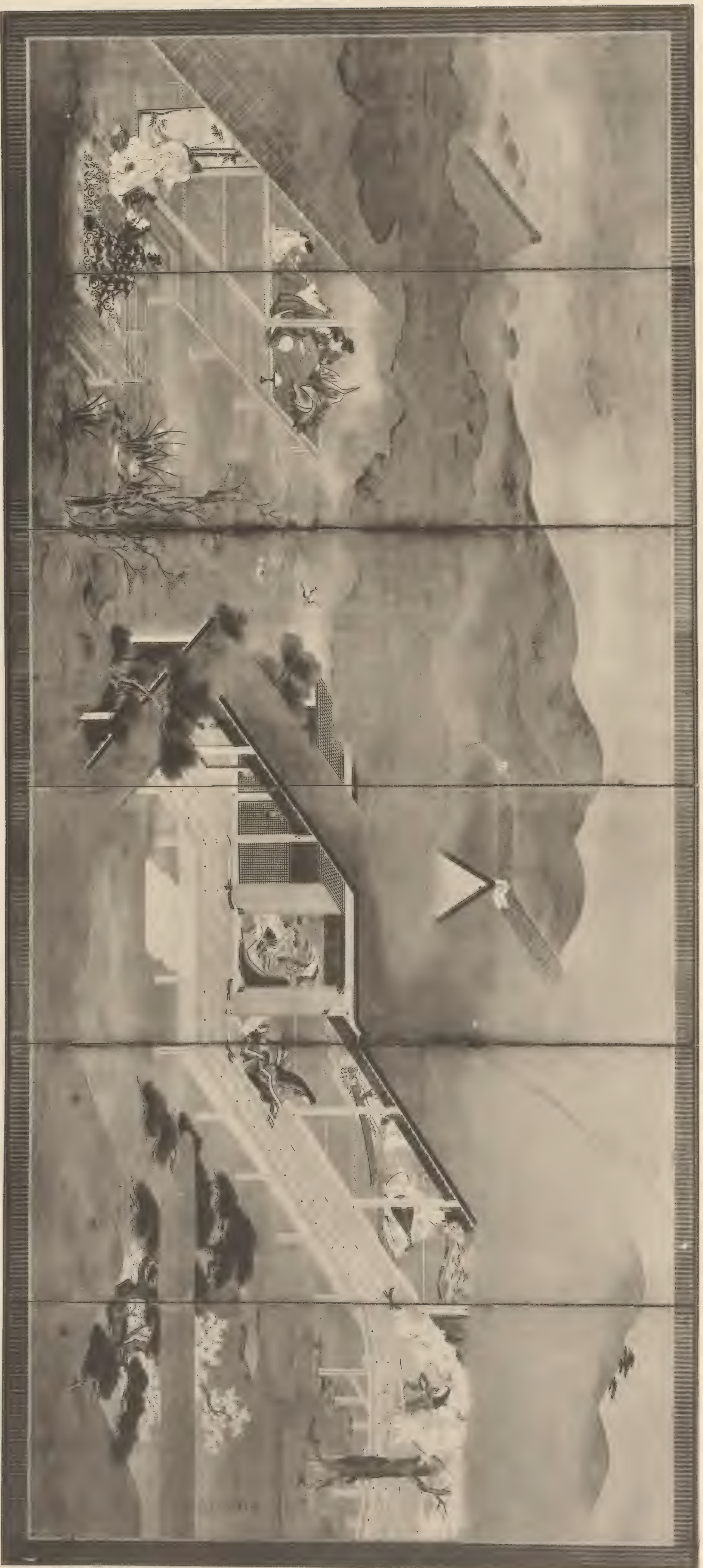
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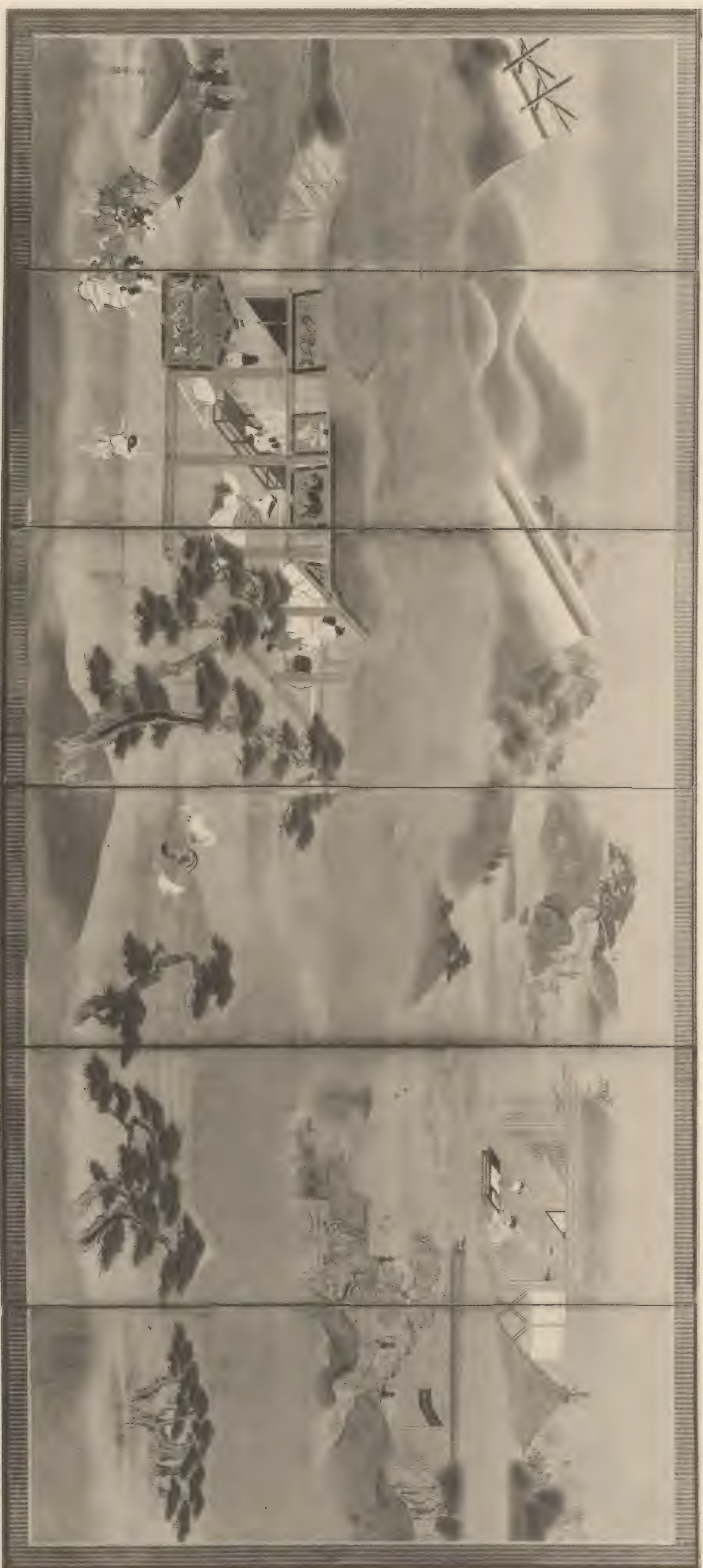
英一集

(A pair of screen, coloured; each 2 feet 2 inches by 11 feet 11½ inches.)

OWNED BY VIECOUNT NOBUYOSHI OGUCHI.

(COLTYPE.)





梅花遊兔圖(絹本着色) 支那清朝沈南蘋筆

(竪七尺六寸三分、横四尺三寸五分)

大阪住友吉左衛門君藏

沈南蘋は第七冊にも既に述べたる如く、清國吳興浙江省湖州府の人にして、享保十六年(西曆一七三一年)十二月始めて長崎に來り、同十八年(西曆一七三三年)九月歸國したり、即ち其在留僅々二年に滿たざりしも、寫生の畫風を熾にして、我が美術界に貢獻したるの功頗る大なるものあり、傳へ云ふ南蘋、長崎に在るの日、官盛に其畫を徵し、一歲殆ど二百幅を越え、之に應ずるに日も亦足らざりしを以て、人の其畫を需むるあれば、門人をして代て之を揮灑せしめ、之に署するに自己の名を以てして、僅かに其責を塞げりと云ふ、故に世間往々其落款眞にして、畫は則ち信す可らざるものあり、然れども此畫の如きは筆力超凡、賦彩妍麗、巧みに梅花、小禽、群兔の類を寫し來て、生氣縑上に溢る、處、南蘋の面目濯々掬す可し、蓋し是れ南蘋の眞筆にして、しかも一代の傑作なり、且つ此畫の落款に乾隆丁巳小春の文字あり、乾隆丁巳は我が元文二年(西曆一七三七年)に當り、南蘋歸國數年後の作なるを知るべし、其技の圓熟せる宜なりと云ふ可く、洵に愛惜す可き名品なり

PLUM-TREES AND RABBITS.

(Kakemeno, coloured; 7 feet 7½ inches by 4 feet 4 inches.)

BY CHEN NAN-PIN (CHINESE.)

OWNED BY Mr. KICHIZAEMON SUMITOMO, ŌSAKA.

(COLLOTYPE.)

Chen Nan-Pin was, as is stated in Vol. VII., under 'Flowers and Birds,' a native of Wu-hsing, in Che-chiang, China. He arrived at Nagasaki in December, 1731, and returned home in September, 1733, staying at Nagasaki for only twenty-two months. Notwithstanding his short sojourn in Japan, the service he rendered our pictorial art, by instructing his Japanese pupils in his realistic style, was invaluable. It is said that, while he remained at Nagasaki, he was compelled to paint more than two hundred pictures a year for the government officials, and that he found his own time completely taken up in this occupation. Consequently, whenever he received a commission to paint for anyone else, he would permit one of his pupils to do the work and would allow him to retain the emolument, while he himself only signed the picture. There are, therefore, many of his pictures extant which are not genuine, nothing but the signature being really his. The present picture, however, can never be classed with that sort. The brush-work is very superior, the colouring is wonderfully delicate, and all the details of the plum-trees and every action and attitude of the rabbits, are distinctly brought out on the canvas. In all these salient points, unequalled by any of his pupils, we perceive the unmistakeable characteristics of Nan-pin. According to the writing at the left-hand margin, this picture was painted in 1737, four years after he returned home, and therefore it is the production of his old age, when his attainments had reached their maximum degree of excellence.

南漢嗣君鄭季封の并びるを尋るべし其封の圖燕を並ぶとの
の文字より並置て曰お存は元文二年西暦一十三年中書に
了了といふと一升の給料なり且て訛書の著録に並置て曰小春
の盛なり與南漢の面目懸く唐を下し蓋し是は南漢の異名に
蹟は猶々報復の心に結す小書報復の蹟を寓し來て北漢に上
衛を照し計を正さるものとあり然れども訛書の略を以て
了了は其責を塞むと云ふ姑く計開き其著錄より了
了了了了了と書置せしめ之を覆するに自巳の各を以てし
るに且て亦以てしるに以て人の訛書を言せざるは門人
並ぶるに言置し其書を讀し一蠲削を二百篇を蝕え之を讀を
し其蠲削せるの虫蝕る大なるを以てしと云ふ南漢其書に
蠲削二字の語をちりしと其書の蠲削を蝕し了了其書を果
に來り四十卷西暦一十三年中書に讀し了と明に其書置
削の入りしと書置十六卷西暦一十三年十二月缺れて其書
將南漢の蠲削に關しと明に蝕をせる由く書置吳興(蕭)王省臨

謝因只三下正三

蘇林畫史圖(縣本善本) 文淵閣藏

(Kakemono, coloured; 7 feet $7\frac{1}{2}$ inches by 4 feet 4 inches.)

BY CHEN NAN-PIN (CHINESE).

OWNED BY MR. KICHIZAEMON SUMITOMO, OSAKA.

(COLLOTYPE.)

in 1737, four years after he returned home, and therefore it is the production of his old age, when his attainments had reached their maximum degree of excellence.

characteristics of Nan-pin. According to the writing at the left-hand margin, this picture was painted the canvas. In all these salient points, unequalled by any of his pupils, we perceive the unmistakable the details of the plum-trees and every action and attitude of the rabbits, are distinctly brought out on classed with that sort. The brush-work is very superior, the colouring is wonderfully delicate, and all not genuine, nothing but the signature being really his. The present picture, however, can never be while he himself only signed the picture. There are, therefore, many of his pictures extant which are else, he would permit one of his pupils to do the work and would allow him to retain the emolument, taken up in this occupation. Consequently, whenever he received a commission to paint for anyone than two hundred pictures a year for the government officials, and that he found his own time completely style, was invaluable. It is said that, while he remained at Nagasaki, he was compelled to paint more in Japan, the service he rendered our pictorial art, by instructing his Japanese pupils in his realistic September, 1733, staying at Nagasaki for only twenty-two months. Notwithstanding his short sojourn Wu-hsing, in Che-chiang, China. He arrived at Nagasaki in December, 1731, and returned home in

Chen Nan-pin was as is stated in Vol. VII, under 'Flowers and Birds', a native of



難福畫卷(紙本着色) 圓山應舉筆

全三卷中第一卷の三段

(第一卷全長五丈二尺六寸八分、整幅一尺六分)

近江國天台宗寺門派總本山園城寺塔頭圓滿院藏

難福畫卷は、七種の幸福と七種の厄難とを描寫せるものにして三卷あり、第一卷と第二卷は其難の部にして、第三卷は即ち福の部なり、こは夫の寫生派の泰斗たる、圓山應舉享保十八年—寛政七年即ち西曆一七三三年—一七九五年が圓滿院宮祐常法親王に仕へたりし時、命を奉じて畫けるものにして、幾んど三年の星霜を費やし、明和五年(西曆一七六八年)三十六歳の時之を完成したりと云ふ、後、光格天皇深く之を愛惜し、寛政年中(西曆一七八九年—一八〇〇年)命じて門外に出だすことを禁じ給ひしにより、出門禁止畫の稱あるに至れり、茲に出す三圖は七難中、地震、火災、雷鳴の三難にして、何れも第一卷中の圖なり、七難のことは觀音玄義疏及び仁王經等に出でたれども、此卷首なる法親王の序文によれば、此畫は例を現に世人の聞睹せる事實に取り、觀る者をして惡を捨て善に進ましめん爲めに畫かしめ給ひしものなりと云ふ、されば卷中の圖何れも夫の佛説によりて畫きたる地獄極樂の圖などと全く其撰を殊にせり、觀來れば轟然一震、地裂け家壞れ、偶、戶外に逃奔したるも、或は眩暈して地上に仆れ、或は地の裂罅に陥落し、僅かに難を竹林に避けたる者も、更に生氣を覺えざるの狀、又猛火焰々たる焦熱の境に男女老幼叫喚して逃げ迷ひ、騎馬の士が鎮火救命に奔走するの狀、又黒雲天に漲りて電光閃々、樹幹を劈き、風雨猛烈地上を撃ち、數個の男女畏怖窮迫せるの狀、何れも眞に迫り、人をして悚然毛髮を樹へしむるものあり、此圖や應舉の未だ大名を成さざりし時に畫かれたるものなり、然れども、其寫生に意を用ふるの深き、後來鵬翼を丹青界裡に張るの素は十分に之を認むるを得べし、本書應舉の畫を掲ぐることに既に數次、或は中年の作あり、或は晩年の作あり、覽者彼此對看比較せば、審かに其技藝進歩の迹を窺ふを得べし

FORTUNE AND MISFORTUNE.

(Three parts of the 1st of three rolls, slightly coloured; each roll, 53 feet by 1 foot $\frac{5}{8}$ inch.)

BY ÔKYO MARUYAMA.

OWNED BY THE TEMPLE, ENMAN-IN, MI-I-DERA, ÔMI.

(COLLOTYPE.)

These sketches of Fortune and Misfortune are pictures which represent human affairs in all kinds of conditions of luck and misery. They consist of three rolls, the first and second of which depict misfortune, while the third represents those of fortune. They are all the work of **Ôkyo Maruyama**, (1733-1795), the founder of the new realistic school, who is said to have finished them in three years. Emperor Kôkaku admired them greatly and commanded that they should never be taken out of the temple wherein they were kept. The pictures here reproduced represent three mishaps; i. e., earthquake, fire, and thunderstorm. The rolls are said to have been painted when Ôkyo was in his thirty-sixth year (in 1768), and therefore they cannot be considered as work executed at the height of his career; yet we discover in them his earnest attempt to copy real life, in which line he afterwards made for himself such a great name.

We have already reproduced several of Ôkyo's works, some being the efforts of his middle age, others those of his later years: if they are all compared with one another, it will be easy to discover the tendency of that idea which led him to his final achievement as a great realistic artist.







群猿圖(絹本着色) 森狙仙筆

(竪三尺二寸六分、横五尺二寸四分)

男爵伊達宗曜君藏

徳川時代の中葉(西暦第十八世紀の上半)清人沈南蘋等長崎に渡來し、寫生風の繪畫を以て邦人の耳目を聳動せしかば、其門に趨り、其風を慕ひ、其畫を學ぶ者輩出し、寫生の風大に我が畫壇に流行するに至れり、而して或は心を鳥獸に專らし、細かに其姿態を描寫して以て一派の巧を顯はせし者も亦尠からず、乃ち岸駒の虎畫に妙を得、若冲の鶏を寫すに長じ、狙仙の力を猿猴を描くに專らにせしが如き、其尤も顯著なるものなり、狙仙(文政四年即ち西暦一八二一年歿す、第三冊に其傳あり)は初め祖仙を以て其號としたれども、狙公を寫すに妙を得たるの故を以て祖字を改めて狙としたりと云ふ、こは當時の儒宗柴栗山が狙仙に贈れる詩によりて世に傳はる所なり。

玆に掲ぐる群猿の圖は、狙仙の妙技正に圓熟の境に達したる頃の畫にして、其一代の作中にありて最大傑作と稱せらるゝものなり、繚上無數の猿猴、個々其姿態を異にして、而かも一々其情狀を盡し、眞に實物に接するの感あり、傳へ云ふ狙仙筆硯を携へて深く山中に入り、溪を渉り、嶺を攀ぢて親しく猿猴の棲息する所を訪ひ、其舉動を寫生して、切磋すること數年の久しきに涉りしと、此畫の如き妙作あるも決して偶然にあらずと謂ふ可し。

MOMKEYS.

(Kakemono, coloured; 3 feet 3 inches by 5 feet 2½ inches.)

BY SOSEN MORI.

OWNED BY BARON MUNEAKIRA DATÉ.

(COLLOTYPE.)

About the middle of the régime of the Tokugawa dynasty of Shôguns, certain Chinese artists, for example, Chen Nan-Pin, and others, came to Nagasaki and exerted great influence in Japanese artistic circles by their realism. It was for this reason that a large number of artists went to Chen Nan-pin and either actually received instruction from him or else became followers of his art-methods. His realistic style having thus become popular, it naturally followed that there were many artists who endeavoured to draw birds or animals in their natural environment, and who therefore became noted for their technique: for instance, Ganku (1749-1838) well known for his skill in depicting tigers; Jakuchû (1721-1800) eminent at portraying domestic fowls; and our artist, **Sosen**, famous for his pictures of monkeys. In his early days, the pseudonymn of the last was Sosen (祖仙), but afterwards, having become noted as a famous hand at drawing monkeys, he changed the initial ideograph from 祖 to 狙; the latter meaning monkey.

The picture of monkeys before us is a production of Sosen's riper years, just when his artistic talent had attained its utmost skill, and it is pre-eminently his masterpiece. Gaze at this picture! It shows us an immense number of monkeys, and their attitudes, features, and characteristics are distinctly displayed; while every detail of the creatures' life is fully brought out on the canvas. We are told that Sosen once passed two or three years on a certain mountain, studying all about monkeys: how they appear when in motion and while at rest; how they look while asleep and when awake; how they cry and how they play. Sosen's conspicuous genius, without doubt, came from this painstaking study.



草花圖屏風(紙本銀地着色) 酒井抱一筆

(竪五尺四寸五分、横六尺四分)

伯爵徳川達道君藏

酒井抱一(寶曆十一年—文政十一年即ち西曆一七六一年—一八二八年)は、前冊既に屢記載したる所の如く、光琳の歿後數十年にして世に出で、大に其畫風を慕ひ、凡そ目撃する所の遺蹟は悉く之を摹寫して蓄へ、且つ其印譜を蒐輯して之を同好に頒ち、以て大に其風趣筆格を發揮したり、而して此隔世の師弟兩個の筆蹟の妙趣を對照掬覽せんと欲せば、須らく茲に出せる一雙の屏風に於てす可し、此屏風の表面は光琳の筆に成れる風雷二神圖(前に掲出せり)にして、抱一の此畫は即ち其裏面なり、彼れは光琳の傑作にして、此れは抱一の名蹟たり、且つ表面は金地なるが故に裏面を銀地にしたるが如き、其意匠の微、對照の妙を見る可し、殊に草花の畫は抱一の最も得意とせし所、就中此畫は夫の博物館所藏の四季花鳥畫卷(第四冊及び第八冊參看)と並び稱す可きものにして、着色婉麗筆致優美、觀る者をして嘆賞已む能はざらしむ、即ち此屏風は二家の妙技を留むる所の希有の珍什たるのみならず、光琳の宗達に於ける、及び抱一の光琳に於ける、畫系上の關係并に各自の特長を窺知するに足る可きものなり

PLANTS AND FLOWERS.

(A pair of folding-screens, in colours on a silver ground; each, 5 feet $5\frac{1}{8}$ inches by 6 feet $\frac{1}{4}$ inch.)

BY HÔITSU SAKAI.

OWNED BY COUNT SATOMICHI TOKUGAWA.

(COLLOTYPE.)

Hôitsu Sakai (1761-1828), as we have often stated, flourished several decades after the death of Kôrin Ogata (died in 1716). He was a great admirer of the latter, and painted copies of almost every one of his works which he found among the people. He further collected copies of Kôrin's sign manual and published them for distribution amongst his friends who possessed kindred tastes. In this way, he tried to perpetuate the technique of the Ogata school. The folding-screens, from which these illustrations are taken, have pictures on both sides: on the obverse we have the Gods of Thunder and of Storm (see the preceding) painted by Kôrin; on the reverse the Plants and Flowers, by Hôitsu. The excellence of the designs is most happily brought out by the contrast of the gold background of one set and the silver background of the other. Hôitsu was most skilful in depicting plants and flowers. Our pictures are particularly effective in the excellent way they display his adroitness in applying colours and in delicate treatment of his subjects. They are of inestimable value in showing the artistic relation between Kôrin and Sôtatsu, and that between Hôitsu and Kôrin.

味するに足る可きものなり

其の第一の巻に於ける書系上の關係并に各自の特色を著
留せる所の書名の起つたるの心算とす、光琳の宗義に於ける
著として、實に巨幅の幅を占め、且つ此の巻に二家の妙技を
八冊參看と並に稱す可きものにして、着色、鐵筆、墨、美、麗、な
御鏡、中、此、書、は、夫、の、御、鏡、繪、御、鏡、の、四、季、花、鳥、書、卷、四、冊、及、び、第
二、巻、の、妙、を、見、る、可、し、紙、に、草、花、の、書、は、第一の最も得意とす、
面、は、金地、なる、妙、に、裏、面、を、鐵、筆、に、したる、妙、其、意、匠、の、微、
は、妙、は、光、琳、の、繪、に、似、て、此、は、第一の谷、置、たり、且、つ、本
は、風、雷、二、幅、圖、前、に、出、出、せ、り、二、つ、て、第一の此、書、は、即、ち、其、裏、面、
は、一、雙、の、鳥、風、に、似、て、可、し、此、風、鳥、の、表、面、は、光、琳、の、筆、に、似、
兩、幅、の、筆、墨、の、妙、を、鐵、筆、墨、に、似、せ、り、と、稱、す、は、妙、に、出、
筆、を、以、て、大、に、其、風、鳥、筆、墨、を、發、揮、した、り、而、して、此、圖、世、の、神、
は、悉、く、之、を、摹、寫、して、著、へ、且、つ、其、神、態、を、著、轉、して、之、を、同、表、に、
筆、に、して、世、に、出、す、大、に、其、書、風、を、著、し、る、目、擊、する、所の、筆、墨、
八、二、八、半、の、前、冊、に、似、て、繪、筆、に、したる、所の、妙、は、光、琳、の、筆、墨、十
冊、に、似、一、(寶、經、十、一、半、—文、經、十、一、半、)と、西、經、一、十六、一、半、—一

前冊、繪、筆、墨、

(竪正、異、國、正、文、六、尺、四、寸)

草花圖、風、(藤、本、繪、地、卷、色) 前、冊、一、冊

PLANTS AND FLOWERS

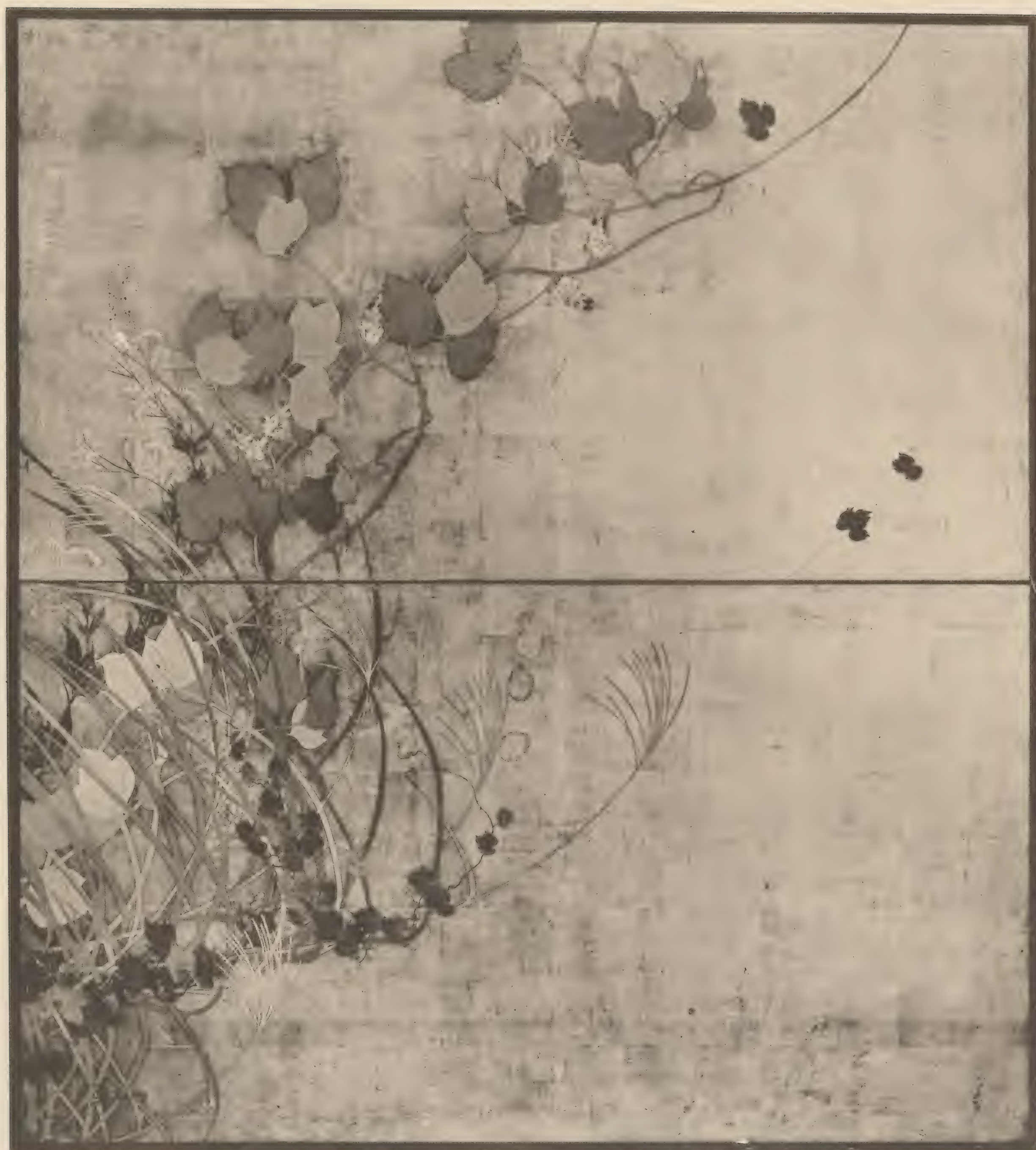
(A pair of folding-screens, in colours on a silver ground; each, 2 feet 2½ inches by 6 feet 1½ inch.)

BY HÔITSU SAKAI.

OWNED BY COUNT SATOMIUCHI TOKUGAWA.

(COLLOTYPE.)

Hôitsan Sakai (1701-1828), as we have often stated, flourished several decades after the death of Kôrin Ogata (died in 1710). He was a great admirer of the latter, and painted copies of almost every one of his works which he found among the people. He further collected copies of Kôrin's sign manual and published them for distribution amongst his friends who possessed kindred tastes. In this way, he tried to perpetuate the technique of the Ogata school. The folding-screens, from which these illustrations are taken, have pictures on both sides: on the obverse we have the Gods of Thunder and of Storm (see the preceding) painted by Kôrin; on the reverse the Plants and Flowers by Hôitsan. The excellence of the designs is most happily brought out by the contrast of the gold background of one set and the silver background of the other. Hôitsan was most skilful in depicting plants and flowers. Our pictures are particularly effective in the excellent way they display his adroitness in applying colours and in delicate treatment of his subjects. They are of inestimable value in showing the artistic relation between Kôrin and Sôtatsu, and that between Hôitsan and Kôrin.





虎畫屏風(紙本墨畫) 岸駒筆

(各竪五尺八分、横一丈一尺八寸四分)

京都下村正太郎君藏

岸駒(寛延二年—天保九年即ち西暦一七四九年—一八三八年)は第三冊及び第八冊にも述べたる如く、初め清人沈南蘋の筆意を學び、後自ら一機軸を出だして岸派の祖となりし人なり、其筆力勁健にして、巧みに猛獸鷺鳥を寫し、殊に虎畫に妙を得、世人をして岸駒の名によりて直ちに虎畫を聯想せしむるに至れり、傳へ稱す、當時長崎の人某、京の有名なる一外科醫に贈るに虎頭を以てせり、醫乃ち之を駒に與ふ、駒大に悦び、四百餘人の門生を會して盛宴を張り、得々として之を觀せしめたりと、蓋し虎は由來本邦に産せず、殆んど眞虎を見るに由なし、而して駒獨り眞虎の頭を獲たるにより、乃ち自ら虎頭館と號し、其頭を以て粉本として盛んに虎畫を作り、遂に妙を得たりと云ふ、茲に掲ぐる一雙の屏風畫は其落款に示せる如く、文化戊辰孟夏の作なり、戊辰は文化五年(西暦一八〇八年)にして、駒が六十歳の時に當り、手腕正に練熟の境に達せる頃の作なるのみならず、特に虎頭館の號を署したるより見るも、此畫の會心得意の物たるを知る可く、猛虎奔躍の狀寫し得て風生谷震の概あり、亦是れ逸品と云ふ可し

TIGERS.

(A pair of folding-screens, monochrome sketches; each, 5 feet $\frac{5}{8}$ inch by 11 feet 9 inches.)

BY GANKU.

OWNED BY Mr. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

Ganku (1749-1838), after having first mastered the style of Chen Nan-pin, a Chinese artist who flourished during the Ming dynasty (already mentioned in this volume), later on in his life developed an original style of his own, which is known as the Kishi school (see Vols. III. and VIII.). He was skilled in painting wild animals and birds of prey; but his special forte was the tiger; which, alone, came to be regarded as his speciality. According to a tradition, a native of Nagasaki presented a tiger's head to a surgeon of Kyôto, who in turn gave it to Ganku. The artist was highly delighted with his present and, in order to display his newly-acquired treasure, he called together his pupils, to the number of 400 or more, in order to entertain them at a feast. Since tigers have never been found in Japan, so far as we know, artists here have never been able to draw the animal from life. Ganku was the only one then living who possessed even so much as a tiger's head, and the advantage this gave him, enabled him to excel himself in painting the creature: he was so proud of this, that he adopted as his pseudonym Kotô-kwan ('Hall of the Tiger's Head').

The pictures, which are mounted as folding-screens, bear a signature and a date by the artist, which indicate that they were painted in 1808, when he was sixty years old. From this we know that these tiger pictures were produced when Ganku was at the height of his ability, and we may be sure that they are masterpieces of their kind.

出畫風（跡本墨畫）

張

新編作具入聲 翻一五 一具八廿四廿

[illegible]

TIGERS.

(A pair of folding-screens, monochrome sketches; each, 2 feet $\frac{3}{4}$ inch by 11 feet 9 inches)

BY GANNETT.

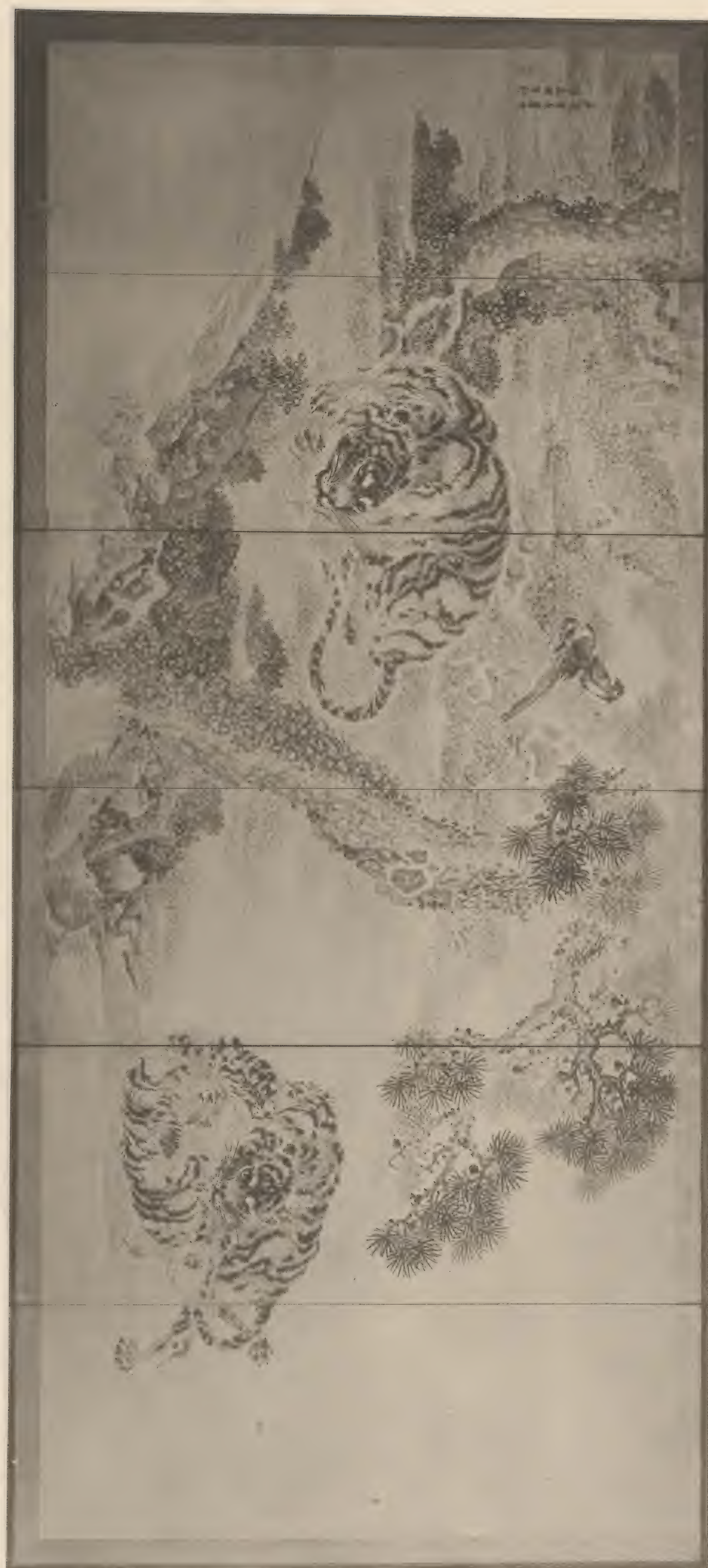
OWNED BY MR. SHOTARO SHIMOMURA, KYOTO.

(COLLOTYPE)

Ganku (1749-1838), after having first mastered the style of Chen Nan-pin, a Chinese artist who flourished during the Ming dynasty (already mentioned in this volume), later on in his life developed an original style of his own, which is known as the Kishi school (see Vols. III. and VIII.). He was skilled in painting wild animals and birds of prey; but his special forte was the tiger; which, alone, came to be regarded as his speciality. According to a tradition, a native of Nagasaki presented a tiger's head to a surgeon of Kyoto, who in turn gave it to Ganku. The artist was highly delighted with his present and, in order to display his newly-acquired treasure, he called together his pupils, to the number of two or more, in order to entertain them at a feast. Since tigers have never been found in Japan, so far as we know, artists here have never been able to draw the animal from life. Ganku was the only one then living who possessed even so much as a tiger's head, and the advantage this gave him, enabled him to excel himself in painting the creature: he was so proud of this, that he adopted as his pseudonym Kōrō-kwan ('Hall of the Tiger's Head').

The pictures, which are mounted as folding-screens, bear a signature and a date by the artist, which indicate that they were painted in 1808, when he was sixty years old. From this we know that these tiger pictures were produced when Gaudin was at the height of his ability, and we may be sure that they are masterpieces of that kind.





狸鳴圖雙幅(絹本着色) 森徹山筆

(各 堅四尺二寸一分、横一尺八寸八分)

大阪住友吉左衛門君藏

茲に出す雙幅、一はまゆみに鴨、他は竹に狸を畫けるものにして、是れ夫の狙畫に妙を得て其名聲籍甚たりし、森狙仙延享四年—文政四年即ち西曆一七四七年—一八二一年の義子徹山の畫く所、其墨氣の秀潤にして筆致の精緻なる、よく森氏一家の妙を究む、眞に父に慙ぢざるの作なりと云ふ可し、思ふに當時京洛には圓山、四條二派の名工ありて恰も衆星の燦然たる觀ありしが、徹山獨り浪華に在り、彼等に對峙して亦異彩を放ち、畫名一代に稱せられしもの、洵に此畫の如き技倆を有せしに由らざる可らず

徹山名は守眞、字は子玄、徹山は其號なり、畫法を圓山應舉享保十八年—寛政七年即ち西曆一七三三年—一七九五年に學び、人物に長じ兼て花木禽獸に巧にして、蘆雪、源琦等と共に應舉門下の十哲に數へらる、後洋畫の風を慕ひて少しく其格を變せりと云ふ、天保十二年(西曆一八四一年)歿す、義子寛齋名は公肅、また後素の妙を究め、帝室技藝委員の榮譽を荷ひて其名を一世に馳す、(寛齋は明治二十七年六月二日、年八十二歳にて歿す)謂つ可し此父ありてまたよく此子ありと

BADGER: WILD-DUCKS.

(A pair of Kakemono, coloured; each, 4 feet 2 inches by 1 foot 10 $\frac{3}{8}$ inches.)

BY TETSUZAN MORI.

OWNED BY Mr. KICHIZAYEMON SUMITOMO, ÔSAKA.

(COLLOTYPE.)

These pictures, of a badger and some wild-ducks, were painted by **Tetsuzan Mori**, a son-in-law of Sosen (1747-1821) who was an artist especially famous for his monkey pictures. The colouring in the present pictures is very fertile and the brush-work minute: the action of the badger the grasshopper, and the drake, is most effectively brought out on the canvas in every detail; while the quietness of the resting duck is simply lifelike: the entire work displays most effectively the familiar Mori art-method. The pictures are a masterpiece of the artist and in no way inferior to the productions of his father-in-law, Sosen. During Tetsuzan's time there were many eminent artists of the Maruyama and the Shijô schools in Kyôto, but Tetsuzan alone lived in Ôsaka; shedding abroad his artistic light there in opposition to his contemporaries of Kyôto. His common name was Morimasa, but he was familiarly called Shigen. He studied art under Ôkyo Maruyama (1733-1795), and was most skilful in representing the human figure, as well as in depicting flowers and plants, and birds and beasts. He is said to have been one of Ôkyo's ten most distinguished pupils, but after leaving that master he changed his style somewhat by learning the art-methods of Europe. He died in 1841.

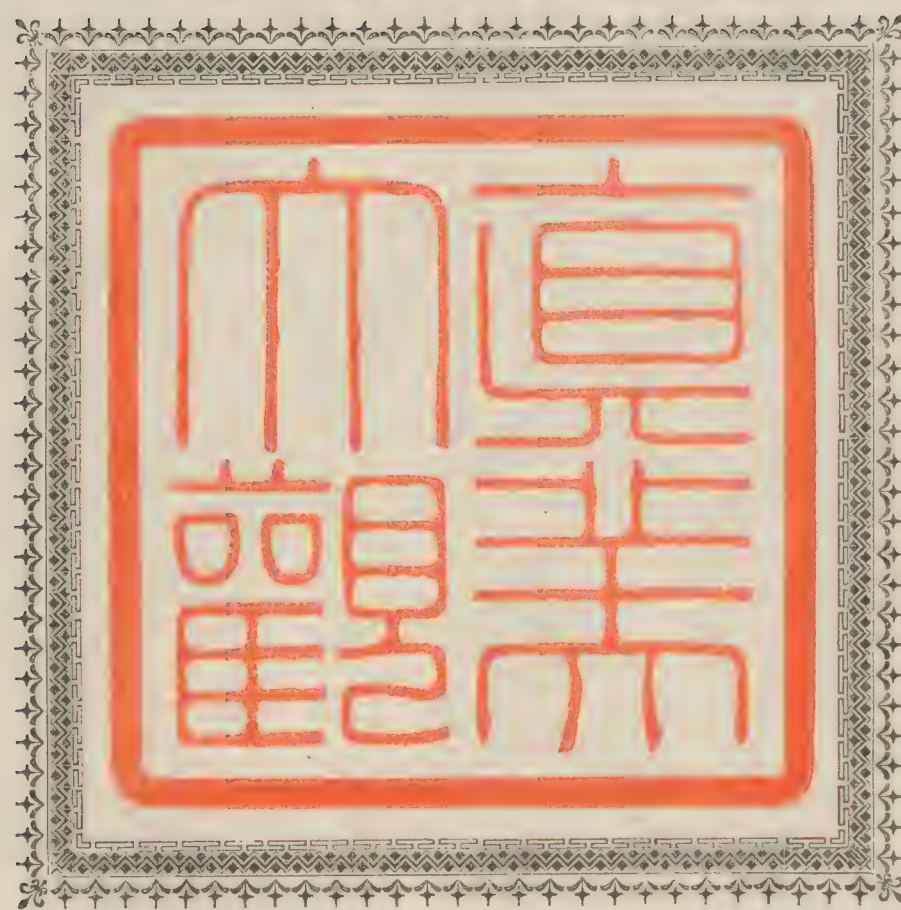




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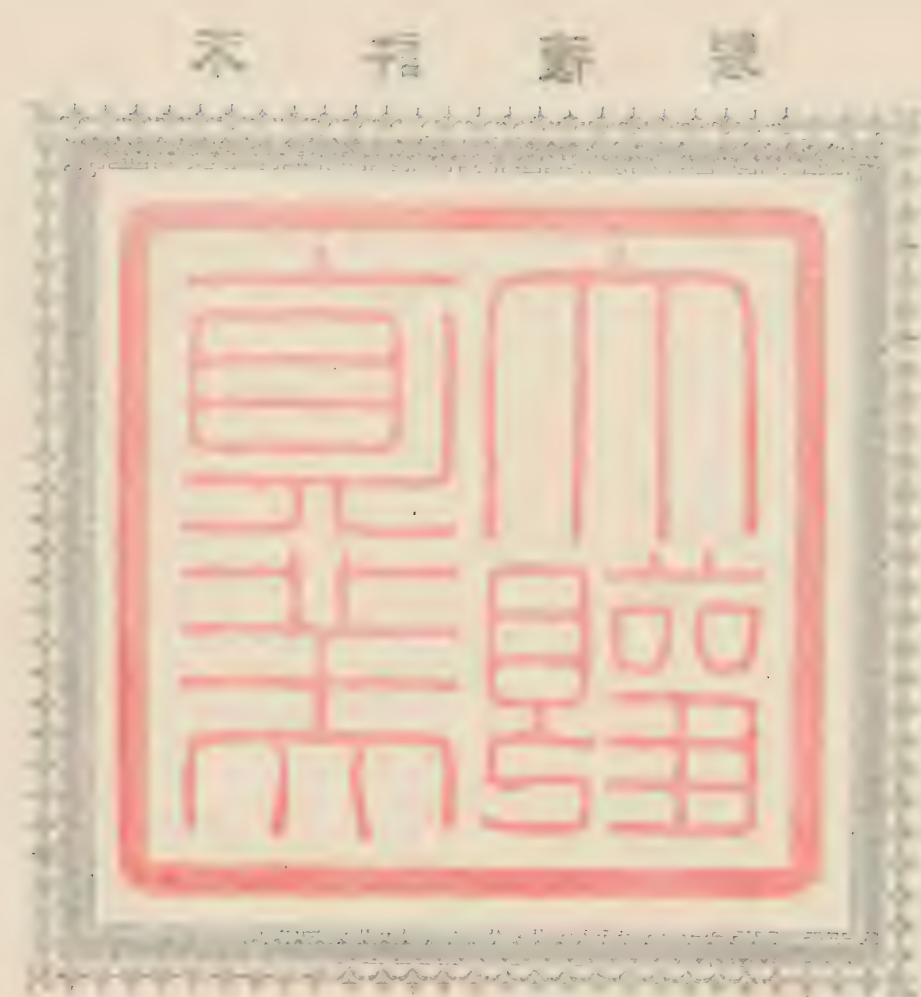
山可宮十韻

神武年中山王顯六王曰六十一載弘建

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